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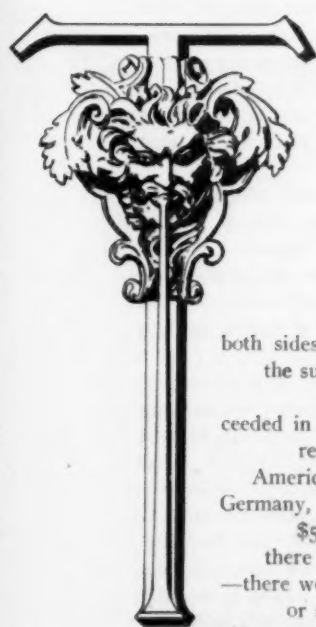
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ON THE CONTRACT OF ROSENTHAL.



THE great discrepancies between the prices paid in Europe to musicians and the prices paid in America to the same musicians and artists has been the subject of a great deal of discussion for many years past in musical circles, and has even reached into the field of economic speculation, in order to determine what the actual laws are that underlie these phenomena.

During past years many figures have been printed showing what the artist singers and instrumentalists were receiving on both sides, although it was difficult to find out exactly the sums that were paid in Europe for their performances. Yet, after much investigation, I succeeded in getting figures showing that artists who were receiving \$100 in London were receiving £100 in America; artists who were receiving 500 marks in Germany, which is the equivalent of \$125, were receiving \$500 here, etc. But I also disclosed the fact that there were over there no such tours as we have here—there were no continued performances, two, three, four or six a week for months; that is to say, artists in Europe do not get engagements for forty, fifty, sixty or eighty performances during the season from one source or any sources. But, then, these must be artists of high standing when such figures are associated with them. Many of the artists who come here to play and go back to Europe with \$5,000 net receipts have more money than they had made during the three or four preceding years in Europe, and more than the subsequent three or four years would produce for them, unless, indeed, they might secure some of the additional money through lessons they give to American pupils, who, having heard them play here or having heard of them, go to Europe to take lessons from them. The increment of the income of the artist in Europe, say the pianist, comes through his lessons. Of course, he gives no lessons here; he simply performs before the public and in private.

It has not been the custom for these artists publicly to proclaim the amount of money they were receiving in America, and

this has been and is due to the fact that they did not care to figure under a smaller item than the other artists who were receiving the larger sums; and even those receiving larger sums have been hesitating constantly to give out the actual amounts for which they contracted to come here, in view of the unprecedented success of Paderewski, who, as a pianist, has been drawing in the neighborhood of 1,000,000 francs in America every time he came here. This in itself has created a feeling among the artists in Europe, particularly the pianists, that they should be remunerated in higher sums, and justifiedly so, because it is an evidence of ambition and of self-confidence and of the natural desire of every person who is occupied with a career, whether in the artistic division in life or in the commercial, financial or other professional divisions, to "accelerate," as we now call it, the action of money making.

The pianists who have been coming to America to play here since the era immediately following the death of Gottschalk, particularly that period which brought us Rubinstein, Anna Mehlig, Marie Krebs, Essipoff, Von Bülow, have been numerous, and many of them have been perfectly satisfied with the results they achieved artistically and financially; a few have been disappointed—and in many respects it was due to themselves—and some have made rank failures, both artistically and financially, and sometimes these failures were also due to a concatenation of circumstances which the artist and the manager could not control. These are the usual vicissitudes in all directions as they appear in life, represented by success and failure, but the average inclines very much toward success, so far as the professional pianist who plays publicly in America is concerned.

These pianists have generally left America with from \$5,000 to \$40,000 each; many of them have left after a season of playing here with something like \$10,000 or \$12,000. Quite a number have passed the \$25,000 mark, some have gone above \$25,000 to \$40,000, to \$45,000, hardly \$50,000, but very near that mark, representing great success financially, and, of course, naturally, artistically, because the two go together so far as the result in money goes. The figures are not official, because there are only here and there means of obtaining official data voluntarily, but it comes under our observation in this office through statements

REFLECTIONS

that are submitted for the purpose of illustrating individual points. It is naturally surmised that an institution like THE MUSICAL COURIER has some kind of an idea of the approximate results of these tours of foreign artists in the United States, and it has, and hence I am able to give these figures. Such knowledge is not remarkable, when it is considered that for nearly twenty-eight years THE MUSICAL COURIER has been uninterruptedly in close alliance with the whole musical field in Europe and America, and this is, of course, a remarkable record in itself, so far as the time is concerned and the identity.

It, therefore, came with somewhat of a surprise to me in Europe this last spring when the following editorial made its appearance in this paper:

Moriz Rosenthal is to sail for Europe on the Amerika tomorrow (Thursday, April 25), after a signally successful tour of seventy-one concerts given in this country since last November. Rosenthal demonstrated superbly his undiminished gifts as one of the grandest piano interpreters America has ever heard, and it will be a source of gratification to music lovers everywhere in this land to know that the Weber piano firm has re-engaged Rosenthal for another American tour in 1908-9. Although the details of such contracts are usually hermetically guarded secrets, it has leaked out along the Rialto that the arrangement entered into between Rosenthal and the Weber house calls for eighty concerts at \$1,000 each—that is, Rosenthal will be paid \$80,000, the largest sum ever guaranteed to a pianist. Rubinstein received, all told, \$45,000 for his famous American tour and played 213 concerts.

Now, since certain information has reached me, I consider it a duty to the musical profession in Europe and America and to the piano trade here to make a supplementary statement.

The \$80,000.

It is not usual for a journal to explain the manner in which it has received its information, because much of the information is derived from the very fact that the sources are not disclosed, but in this instance, as I say above, as a matter of justice and duty, the editorial statement requires a modification, and, therefore, the explanation connected with it.

This above item was derived from Mr. Rosenthal himself, in the presence of Rafael Joseffy, to whom Rosenthal handed a contract which was supposed to have been made between the Aeolian-Weber Company, of New York, and himself, which was supplemented by him orally to the effect that his hotel and railway fares were also to be paid in addition to these \$80,000. I am in a position to state now that this is not in accordance with the facts.

Leonard Liebling, of THE MUSICAL COURIER, was a third party present. Mr. Joseffy, who is not an adept in contracts, without reading the paper, handed it to Mr. Liebling, who glanced through it, and, of course, accepted Mr. Rosenthal's statement, whereupon the item was published as above, in full reliance that the paper was receiving information that was well grounded and fit for publication. It is very seldom that information of this kind is derived from the ultimate source in the first instance. Usually it is verified by the ultimate source, but in this case the final and ultimate source was the fountain from which flowed the information. What more was requisite? To ask for a verification from the Aeolian-Weber Company would have been a direct insult to Moriz Rosenthal.

When I received Mr. Liebling's private information, explaining the interlude, I took it for granted that some remarkable episodes in Mr. Rosenthal's career in America during my absence, of which I, of course, had no cognizance, had brought about this contract for this huge sum, a sum representing something like nearly \$100,000; and, knowing the conditions of the concert field, knowing the conditions of the piano trade, it seemed rather incongruous and out of the usual logical run of musical affairs in

America. But there was nothing for me to do but to accept such information coming directly from the editorial rooms of THE MUSICAL COURIER to me, and I made no further efforts to substantiate what I supposed to be facts.

The Ethics.

As I now learn, there is no such contract, and I am not interested, as a matter of course, in what the contract is; but it certainly must appear to every one in the musical world that a case like this needs elucidation, from the very fact that the dissemination of this statement must have produced in the minds of the European artists a great deal of dissatisfaction, so far as those were concerned who have been here in association with piano houses whose instruments they have played, and also in the minds of pianists who are negotiating or who know that they will be called upon to negotiate to play in America, and many of these people—good people, great artists, splendid players, men of great gifts and women of great talents—have necessarily concluded that they must advance their prices even beyond those already demanded, something which would inevitably result in the impossibility of hearing them, because no one could afford to pay the sums demanded on the basis of Mr. Rosenthal's supposed contract. Among these sufferers would be, naturally, the Aeolian-Weber Company, the other piano manufacturers, the artists themselves and the public, because the public is very anxious to hear these players, otherwise they would not be coming here, and, so long as this state of affairs exists, their coming here should be based on a sane proposition and upon mutual agreements that are made in compliance with conditions such as actually exist here and in conditions that are merely speculative. I cannot conceive what Mr. Rosenthal's object was in making a statement, not alone dangerous to himself and to his associates in this country, but exceedingly risky so far as THE MUSICAL COURIER is concerned—exceedingly so—and a statement that must have had a deleterious effect in all directions, as I have just explained, and showing what the effects would be.

It is very unjust to the piano manufacturers, who have the courage and the energy to bring pianists to this country, to give to the public the appearance that large sums are expended, because as a corollary it follows that these large sums will be added to the price of the pianos. Mr. Rosenthal may have concluded that the value to the piano house would be greater if the public thought that he was receiving a large sum of money, but this is a mere infatuation. There is a reaction in these cases. It is an entirely different thing with Paderewski, who is a performer whose name draws a general public besides the usual musical public, because the people are interested in the personality of Paderewski. Most pianists draw their audiences only from the musical public directly, from the people who are interested in music, in pianos, in tone, in the study of music in all the phases of musical life; but Paderewski, as is well known (and there is no reason whatever why this should not be said), draws his public from the masses in addition to the musicians, and therefore he is enabled to show receipts unprecedented in the history of piano playing and unprecedented in this country.

And it may be this very thing—this fact that Paderewski draws these large sums of money—which might have actuated Mr. Rosenthal in proclaiming a statement that, as I said before, was dangerous and exceedingly risky, not only from the fact that it was not true, but because it constituted a direct damage to various institutions in various directions.

Now, there is one thing which I must disclose here personally in order to illustrate that this article is written without prejudice—personally I have been an advocate and admirer of Rosenthal ever since I first heard him play. He has a masterful mind, a rather exceptional intellect, he is a man of splendid mental powers, and he is a student, and as a worker in the technic of the piano keyboard he represents an unusual instance of what can be

REFLECTIONS

developed in that special direction. His literary knowledge of music is unbounded in many of its groups, and I have always recognized this, and the record of this paper is an evidence of what has been done to give a demonstration to the people of an authority on the subject of Rosenthal and his piano playing.

It seems to me, therefore, that his action toward THE MUSICAL COURIER, in utilizing the paper for the purpose of disseminating this item, was, to say the least, cruel, inconsistent and based upon unworthy motives—motives that one would hardly expect in a man who has Bach, Beethoven, Chopin and Schumann before his eyes every day, besides the classics that he is reading. It shows a peculiar structure of the mind that such a contradiction should manifest itself in a person of great intellectual caliber.

I suppose, knowing that Paderewski was coming here this season, Rosenthal intended to show that there wasn't such a great discrepancy between what he was receiving and the receipts of Paderewski's tour. That seems to be the apologetic escape, but I couldn't accept that so far as his treatment of THE MUSICAL COURIER is concerned. Or Mr. Rosenthal intended to tell Europe and America that there were only two, and that those two were Paderewski and Rosenthal.

Well, the information has gone out, and it is difficult, after once an item has been placed before the world, to do more than

modify it, if that can be done. The Aeolian-Weber Company ought to fit itself to such a peculiar responsibility. It would be an evidence of bad judgment—and that company is known to be controlled by excellent business methods, or it could not have become one of the leading elements in its division of industry. Mr. Rosenthal probably couldn't see this, because he may have seen before him only this vision of Paderewski's eminence, and, therefore, a great deal had to be sacrificed to get within the shadow of that financial triumph.

No one cares to know what Mr. Rosenthal is to receive here on his next tour in America. It is really not of any interest at all to the musical world; it is a matter that is purely sensational, and it is really a personal business affair between those who have contracted to bring him over here and himself, but to make THE MUSICAL COURIER the vehicle of a statement that requires an explanation of this kind in order to set large institutions and the musical world at rights, constitutes an offense that cannot be neutralized with an apology, for it cannot be forgiven. It certainly will not be forgotten by those who have probably been interfered with in their negotiations, from the fact that they have been asking inordinate prices on the basis of this false statement, of which this paper was made the victim.

BLUMENBERG.





INTERNATIONAL NOTES.



The Silesian Protestant Music Association recently held its annual meeting.

Marschner's "Templar and Juedin" inaugurated the winter season of the Darmstadt Opera.

Enrico Romano's "Iery and Baetely" was given not long ago at the Politeama Theater, Genoa.

Bruno Hartl has been engaged as kapellmeister for the next three years at the Düsseldorf Opera.

Kapellmeister and composer Reh, in Dresden, celebrated recently his twenty-fifth jubilee as conductor.

Herman Zumpé's opera, "Sawitri," is to have its première at the Schwerin Opera early in November.

The baritone, Julius Mueller, of the Wiesbaden Opera, died recently in consequence of an intestinal operation.

The Metz Opera will give, as its first novelty, Xaver Scharwenka's "Mataswintha," under the direction of the composer.

A new opera, "Das Nest der Zaunkönige," libretto by Aloys Brach and music by Gustav Lazarus, is shortly to be heard in Germany.

Mascagni, it seems, has taken up again the composition of his "Vestilia," an opera he commenced some six years ago and had since abandoned.

The Männergesang Verein of Pforzheim, Badena, will produce, with the assistance of the Karlsruhe Orchestra, the new "Requiem" by Sgambati.

E. F. Koch's oratorio, "Von den Tageszeiten," will be produced shortly in Seising, Saxony, under the direction of the industrious choir leader, Franziskus Nagler.

The première of a new opera, "Anima Infratec" ("The Bruised Soul"), by Ettore Bellini, a very young composer, was held recently at the Teatro Mercadante, of Naples.

"Les contes d'Hoffmann" was produced by the Berlin Comic Opera 350 times within the last twenty-one months. The cash receipts amounted to 1,000,000 marks (\$250,000).

Prof. Heinrich Zoellner, after withdrawing from the contract with the Stern Conservatory, in Berlin, accepted the position of first kapellmeister with the Flemish Opera, in Antwerp.

The plans for this year's opera season at the Graz Opera are quite ambitious. Besides many new works, the repertory promises also Mozart, Weber, and Wagner, and Lortzing, and Verdi cycles.

The Quirino Theater at Rome announces the following artists as engaged for the present lyric season: Mesdames Giuletta Werney, Isabella Svicher, Dora Domar, Elena Vera, Messrs. Arturo Nustrigli, Bambacioni, etc. The repertory is headed by "Un Ballo in Maschera," "Lucia," "Lucrezia Borgia," "Les Pêcheurs de Perles," "Faust" and "Favorita."

French works figure rather conspicuously on this year's

playbills of the various Italian opera houses. The Turin Vittore-Emanuel Theater announces for the fall season "Ariane," and for the winter season "Mignon," "Cendrillon" and "Carmen." The Teatro-Sociale of Treviri will produce "Hérodiade." The Teatro-Sociale at Brema inaugurates the season with "Werther" and "Carmen." At Trieste it will be "Ariane," "Louise" and "Thais." At Milan, "Louise," and at Brescia, "Thais."

A Munich gazette asserts that negotiations are pending between the management of the Royal Bavarian Theaters and Isadora Duncan, with the object of bettering the ballet corps of the Opera at Munich.

The Teatro de Medicina reopens this month with a first representation of a new opera in three acts and four tableaux, "Infante Nozzi," the music of which is by Maestro Modonigi, a young Milanese composer.

The festival season at Vichy was terminated in a most effective manner by a concert executed by George Marty and his orchestra. At the Opera—after the success of "Daria"—"Hamlet" and "Paillasse" were the last attractions.



THE PIANO OF THE DIAMOND FIELDS.

Away off among the diamond fields of South Africa the natives and the white miners both hearken to the music of the "piano." A little different piano, as will be seen, from those sold in the United States. The "piano" consists of a number of metal "rolls" closed at one end, and varying in size. On this a band of strips of other metal, of varying lengths again, and different densities, is placed. The percussion is caused by covered drumsticks, and the tonal effect is that of a huge xylophone.

Catharine Bosch, a very talented violin pupil of Prof. Hans Sitt, in Leipzig, appeared lately with great success at a concert in Scheveningen, Holland. She played the Tschalkowsky concerto and her press notices were more than complimentary.

The new opera building at Giessen, which has recently been inaugurated, gives general satisfaction. The frontage is tasteful and the interior offers conditions of comfort which are much appreciated. It is particularly mentioned that the hall contains no "standing room" places.

Caruso is to appear late in October at three concerts in Europe, the first of which will take place at Stockholm, the second at Copenhagen. On October 10 Caruso sang in Budapest, at a charity concert given for the benefit of the Archduke Joseph Sanatorium. In regard to the latter occasion, the Italian papers ask when Caruso will appear in a similar benevolent role in Italy for some Italian institution.

The recent classic concert at Saint-Jean-de-Luz, France, was transformed into a veritable Massenet festival. "Scènes Alsaciennes," "Le dernier sommeil de la Vierge," "Méditation de Thais," "Les Rosali," "Prelude de Werther," "Can-

tique," "Devaut la Madame" and "Les Erinnyes" obtained success, of which a great part was due to the excellent artists participating in the concert.

The Frankfort Opera presented recently as the first novelty of the new season Rubinstein's fantastic opera, "The Demon." It was accorded but a success d'estime, and will not remain long on the repertory.

The Dortmund Musik Verein announces for this coming winter the following program: First concert, October 27, "Odysseus," by Max Bruch; second concert, December 8, piano concert, choir and soli productions, "Leonora," by Otto Lies; third concert, February 9, soli and lieder of Brahms and Vollbach; fourth concert, March 29, mass, B minor, by Bach.

Recent performances at some of the leading German opera houses were: Berlin—"Salome," "Manon," "Lucia," "Meistersinger," "Pagliacci," "The Rose of Schiras," "Faust," "Les contes d'Hoffmann," "Tosca," "Werther," and "Carmen." Braunschweig—"Trovatore," "Pagliacci," and "Tannhäuser." Bremen—"Daughter of the Regiment," "Norma," "The Merry Wives of Windsor," "Magic Flute," "Martha," "The Flying Dutchman," "Czar and Zimmermann," and "Lohengrin." Dresden—"Aida," "Fidelio," "The Belles of Foggara," "Salome," "Violetta," "Fra Diavolo," "Mignon," "Josef in Egypt," "Martha," and "Das Glocklein des Eremiten." Düsseldorf—"The Bartered Bride," "Lucia," "Faust," "Lohengrin," "Magic Flute," "Carmen," "Tannhäuser," "Fidelio," "Czar and Zimmermann," and "L'Africaine." Frankfurt—"Walküre," "Faust,"

"Siegfried," "Les contes d'Hoffmann," "Norma," "Don Giovanni," "Tristan and Isolde," "Rheingold," "Figaro's Marriage" and "Trovatore." Graz—"The Taming of the Shrew," "Bohème" and "Aida." Hamburg—"Tiefeland," "Lohengrin," "Carmen," "Samson and Delilah," and "The Flying Dutchman." Karlsruhe—"Lohengrin," "Barber of Seville," "Der Wildschütz," "Tell," "Fidelio," and "Fra Diavolo." Leipzig—"Figaro's Marriage," "Martha," "Hänsel and Gretel," "Cavalleria Rusticana," "A Basso Porto," "Fidelio," and "Tannhäuser." Munich—"Rheingold," "Walküre," "Siegfried," "Götterdämmerung," "Meistersinger," and "Tristan and Isolde." Stuttgart—"Salome," "Tannhäuser," "Freischütz," and "Carmen." Vienna—"Pagliacci," "Cavalleria Rusticana," "Tristan and Isolde," "Don Giovanni," "The Huguenots," "Rheingold," "Walküre," "Aida," "Tannhäuser," "Carmen," "Samson and Delilah," "Les contes d'Hoffmann," "Prophet," "Un Ballo in Maschera," and "Meistersinger." Wiesbaden—"Hänsel and Gretel," "La Juive," "Bohème," "Trumpeter von Säckingen," "Salome," "Lohengrin," "Mignon," "Les contes d'Hoffmann," "Figaro's Marriage," and "Oberon."

Madame Gadski Making an Extended Tour.

Madame Gadski has started on the concert tour which she is to make prior to her return to the Metropolitan Opera House. Among the cities included in her itinerary are Salt Lake City, Oakland, Sacramento, Berkeley, San Francisco, Los Angeles, Austin, Tex.; Dallas, Tex.; Beaumont, Tex.; Mobile, Ala.; Milwaukee, Chicago, Ann Arbor, Mich., and Philadelphia. Frank La Forge, the brilliant young pianist, is again acting as Madame Gadski's accompanist.

Bispham to Give More Recitals in New York.

The success of David Bispham's recital at Carnegie Hall Sunday has prompted the distinguished baritone to give a series of three recitals at Mendelssohn Hall, on the afternoons of November 7, 14 and 21. The programs will be on a classical order and will doubtless appeal very strongly to metropolitan music lovers.



24, LUITPOLD STRASSE,
BERLIN, W., September 28, 1907.

Richard Strauss wrote an article entitled "Is There a Progressive Party in Music?" for the new publication called *Morgen* some weeks ago, which I translated for THE MUSICAL COURIER. This Strauss article was answered by Dr. Victor Lederer in a recent issue of the *Vienna Musikliterarische Blätter*. Having read Strauss' views it is but just that the readers of THE MUSICAL COURIER should also hear the other side of the question, so I am giving herewith a translation of Dr. Lederer's strong and forcible article. He writes:

"Does music possess a progressive party?" Idle question! I might almost call it a tasteless one, had not a Richard Strauss put it forward. Immediately previous to the meeting of the society which has inscribed the furtherance of contemporary composers on its banners, he, the first president of this society, wrote a programmatic article on the above title for the newly-founded magazine *Morgen*. An article! Well, let us rather call it a causerie, a feuilleton, a journalistic cavalcade, witty and pointed, full of mordants and trills, embellishments and flips on the cheek. And what lay hidden beneath this chain of trills? A nothing! Salome's veil.

Whether there be a progressive musical party? Most revered Master Richard: Where party commences, all art ceases. Party is a political conception. Party spoils the character just as does politics. Were their artistic motives that created a "party" for and against Wagner? Never and again never! It was politics. Wretched politics of vanity and money. To-day they seem happily vanquished. Why, therefore, was it necessary to again raise the cry of "Party"?

Honored maestro and standard bearer of the musical progressive party: Let us banish partisanship from our art altogether. Let us remain contented with "Progress." Is there a progress for music? I hardly imagine you have answered this query. And yet it is the indispensable preliminary question. Shall I say my creed? I believe that there is no absolute progress for music. And if there be one we human beings have no verdict on it. We only know that the adaptation of music to the human psyche is capable of progression, and has strode forward. We can follow this progress in history, partly in the past, partly in the present. Can this be a progress for music? It would be naught but human vanity to assert it. Were there an absolute progress in music there would have to be an absolute progress in our soul. For this our soul has neared itself almost to photographic verity to our music.

Has our soul progressed?

And here we have arrived at the chief query. Who would venture an answer? Do we know in what a progress of the soul consists—in what it might consist? Ours is but a search, a blind groping, a striving endeavor. But the goal only can decide the way, just as death does life and the future the past.

This is exactly how it is in music, searching, groping, fumbling, striving—that is all. And if it be honest and true, then it is justified.

But seeking in itself is not progression. Is it retrogression? It is impossible to assert either the one or the other thing. The goal alone will decide, just as death does life. Truth and verity will never die and will ever be recognizable. Confronted with a new work we can at the best but presume, but never know whether it be progressive. For let us not forget, honored publisher of the *Morgen*, that what today is "tomorrow" will the day after tomorrow be "yesterday." And he who takes longer steps has but the prospect of arriving earlier at his old place. That is his sole advantage. For the earth is round and a circle is the symbol of all endeavor.

"Musical Progressive Party." To me the title seems a misfit. I say the title—the flag. But the cargo that sails beneath this flag must not suffer on this account.

For if I understand aright what Richard Strauss, the genial Titi Eulenspiegel, intends to convey, it in no way consists in artificially breeding the bacillus of party politics, but ends solely in an appeal, an appeal which the *Musikliterarische Blätter* could fully subscribe to, and to which they need not, only and alone because they had long ere this issued it themselves.

The furtherance of contemporaneous production—such are the contents. And in this general sense, recognizing that every earnest striver has the right of being heard, and that it is our duty not to close our ears to the seekers of our own time, do we answer with a loud and forceful echo to the *Morgen* reveille of the new knight of the Legion of Honor, blown to us from Fontainebleau.

Only two things must be stated in supplementing. Firstly, that all composers who have entrusted their inner world in serious creating to the art of tones have an equal right of being heard. Nobody has the right of judging this or that movement a priori deadend or, on the other hand, of lauding up to the very skies because of skilful handling. And secondly, that the free exchange of opinions, vulgarly called criticisms, is hardly of as little value as Richard Strauss is ready to believe. Or does the genial composer not know that it was his opponents in criticism who involuntarily smoothed the path toward celebrity for him and who gave him the best of advertisements? Does he not recognize that one of these day the whole large army of supporters will vanish away in the history of Richard Wagner's fame when compared to the one huge world-historical error of Hanslick's?

There are evil tongues ready to ascribe the daring boldness of

various composers to their desire to be attacked and be made famous by these means. I will neither affirm nor deny the possibility of such tendencies. It is unhappily true that there is much rotten in musical criticism, that frequently the most incapable elements hold the most responsible positions. It is also a sad sign of the times that so many a pseudo-critic only lets adverse criticism blossom forth to give full sway to floweriness of style and to acquire the reputation of a feared celebrity.

However, we must always listen to the "anathema set," if it is backed by earnest convictions. It should be our task to regard criticism not as a rod of correction or a birch of discipline, but as a prop for the productions of our own time, to give us a hold on the music life of the present. If this prop has a sharpened point it is all the better for us, it cannot then slip and will be serviceable too for daring excursions into wildly romantic mountain regions. And if at times it be rugged and hard, it will not break quite so easily. But its chief task is to discover genuineness, and like a divining rod, to strike the ground three times and more when it has alighted on a vein of costly ore, if the furtherance of contemporaneous production is to become reality.

This furtherance is and remains the main point in order to prevent music-life from stagnation. For knowledge only leads to perfect understanding. And only an unprejudiced hearing justifies acceptance or refusal. May this be the basis on which all elements foregather who are seriously interested in the welfare of tonic art. Whether it will be a "progressive party" for music? I doubt it. A progress for the human character perhaps? It seems more likely. In any case it would be a union of earnestly striving friends of art, sincerely devoted to the demands of the time which are knocking loudly at our gates. And even if this in itself be no progress it is the best guarantee for one. The Allgemeine Deutsche Musik Verein is in any case most qualified to give such a guarantee and turn it into deeds. The Tonkünstlerfest held in Dresden during the last days of June and at the commencement of July was an important step in this direction.



MYRTLE ELVYN,

Who will shortly make her American debut in Chicago with the Theodore Thomas Orchestra.

Berlin has been slow in bringing out Puccini's "Madam Butterfly," which was long since heard in London, New York and other centers, but now that the German premiere has occurred at the Royal Opera, it seems that we did not miss much by not having heard it before. I, for my part, do not understand why so much fuss has been made about it. Musically it certainly is not a great work, the thematic invention being weak and the orchestral coloring monotonous. The plot is of passing interest only, and the action lacks life and variety. "Madam Butterfly" is far removed from "La Bohème" or even "Tosca." The performance, which took place on Friday evening, was very good. Miss Farrar sang the title role. At first she sang too sharp and seemed to be indisposed, but later she improved and gave, on the whole, an excellent delineation of the part, both vocally and histrionically. The American tenor, Francis MacLennan, the latest acquisition to the forces of the Royal Opera, sang the part of Pinkerton, so that the two leading roles were in the hands of Americans. Mr. Griswold and Miss Dasch also sang smaller parts, making in all four of our country people in the cast. MacLennan made much of the ungrateful tenor part; he sang in German for the first

time, and his pronunciation was very creditable. The opera was cordially received by the public, but there was no enthusiasm, and I do not believe it will see many performances here.

The German members of the Royal Opera are beginning to get jealous of the Americans, who have been getting the best roles of late. Destinn, who made such a hit as *Madam Butterfly* in London last spring, expected to sing the part at the premiere here; when it was given to Farrar, Destinn promptly became "ill" and got a three weeks' leave of absence. The tenors also are jealous of MacLennan, and they show it by petty intrigues. The American was the logical man for the part of Pinkerton, as he had sung it over one hundred times with the Savage Company in America last year. Of course, there is no prejudice against the American singers on the part of the Intendant and the regisseurs, but the other singers find ways of making it unpleasant.

Enthusiasm is a wonderful thing. Moriz Jaffé, a wealthy gentleman of this city, is the most enthusiastic private collector of paintings I ever met. He has a house of sixteen rooms filled with hundreds of masterpieces. As I wandered through this private gallery for the first time not long since I was astounded. The collection contains seven Rembrandts, five Velasquezes, three of Rubens, two Murillos, one Raphael, Van Dycks, Correggios, Holbeins and—I don't remember how many others of the immortals. Jaffé, who is a remarkable connoisseur, swears that every picture is genuine. Yet there are envious tongues who have spread the report that the eccentric owner of the gallery was "the only original" in it. Rumors to this effect must have reached Mr. Jaffé's ears, for he now comes out in the Berlin papers with an offer of 1,000 marks for every painting in his collection that can be proved to be spurious. He invites connoisseurs and critics to make minute investigation. I gladly comply with his request to have this made known to the readers of THE MUSICAL COURIER. Mr. Jaffé's paintings are not for sale. He collects only for his own personal gratification. He is also very musical, plays the violin and piano, and composes.

The following artists take part as soloists in the twelve subscription Kaim concerts at Munich during the coming season: Amy Castles, of Melbourne, soprano; Anna Langenhan-Hirzel, of Munich, piano; Charlotte Huhn, of Dresden, alto; Germaine Schnitzer, of Paris, piano; Valborg Svärdröm, of Stockholm, soprano; Pepito Arriola, of Madrid, piano; Adolf Hempel, of Munich, organ; Joan Manén, of Barcelona, violin; Ernst von Fossart, of Munich, recitation; Florizel von Reuter, of Geneva, violin; Felix Senius, of London, tenor; Arrigo Serato, of Milan, violin; Jacques Thibaud, of Paris, violin.

The popular Sunday concerts of the Schiller Theater, which were called into being by the management of this theater at Charlottenburg last January, will be resumed again this winter. They take place on Sunday midday under the guidance of Prof. Florian Zajic. The program consists each time of two chamber music works and vocal recitals. The first concert takes place on Sunday, October 6, at 12 o'clock. Subscription tickets for all five concerts, at 2 and 3 marks for the series and at 50 and 75 pfennigs for each recital, are obtainable at the box offices of both Schiller theaters.

The first of the twelve Guerzenich concerts, conducted by Steinbach, at Cologne this season, will be dedicated to the memory of Joseph Joachim. The program includes the master's Hungarian violin concerto and Brahms' "Funeral Song." The following items of special interest are culled from the itinerary for the winter: The third concert, November 12, is in memory of the fiftieth anniversary of the Guerzenich concerts, which were inaugurated November 17, 1857. Beethoven's birthday will be celebrated by the recital of the "Missa Solemnis" and the "Eroica" symphony, December 17. The first part of the program on January 7 will be devoted to works of Max Bruch, whose birthplace Cologne is, and who celebrates his seventieth birthday on the day previous. A very strong list of soloists has been set up, among those engaged being, for piano, Mesdames Stibel and Ney, as well as Max Pauer; for violin, Messieurs Eldering, Halir and Thibaud; for the organ, F. W. Franke, and as vocalists, Mesdames Boerner, Gerhardt, Grumbacher de Jong, Hempel, Mysa-Gmeiner, Philipp, Preuse-Matzenauer, Sauer, and Von Seeböck, and Messrs. Buysson, Grosch, Jadowker, Knuepfer, Messchaert, Stephani, Vaterhaus, Walter, and Weil.

Myrtle Elvyn, whose European successes have often been chronicled in these columns, will sail for America on October 5. She will make her American debut in Chicago with the Theodore Thomas Orchestra two weeks after arriving. The beautiful and brilliant American pianist is looked for a large number of appearances and her tour

promises to be a great success. Herewith is published her latest photograph.

Eugenio Pirani, formerly of Berlin, now of New York, has been introducing his book, "The High School of Piano Playing," to European authorities this summer. Leschetizky, Godowsky, Anton Saar, Brüll, and other celebrities have written about it in glowing terms. Mr. Pirani recently called and played it through for me. I was at once struck with two features of the work, namely, brevity and the combination of the necessary with the agreeable. He has condensed a great deal of material into a comparatively small space, and he has shown great ingenuity in twining about technical exercises some interesting melodic invention. Each study, while presenting special digital problems, is in itself a grateful composition. The preparatory exercises for each piece are very beneficial and far reaching. It is a highly commendable work.

Hugo Kaun's three "Kleine Stücke" for orchestra, which were brought out by Weingartner at a concert of the Royal Orchestra last March with great success, are to be performed this season in Chicago, Milwaukee, Leipzig, Munich, Meiningen and Sondershausen. Mr. Kaun has returned to town, after a long summer vacation spent on the Baltic and in the Tyrol—when he gave himself wholly up to creating new works—and has resumed his lessons in theory, composition, orchestration and song coaching.

Mrs. Elizabeth Clark Sleight, the New York singing teacher, is stopping here a few days on her way from Switzerland to New York. She spent the summer with Fergusson at Lake Thun, near Interlaken. Fergusson was accompanied by his friends, Mr. and Mrs. Hessenberg, and sixteen pupils.

Howard D. Salins, the American violinist, will conduct the Philharmonic Orchestra at the concert of his pupil and assistant Samuel M. Gordon, at the latter's debut in this city.

Emile Sauret has taken up his residence in Berlin. He

lives at Magdeburger St., 22. Such a great artist as Sauret is a welcome addition to the musical forces of the German metropolis.

ARTHUR M. ABELL.

De Vere-Sapio Criticisms From Abroad.

Madame de Vere-Sapio, whose operatic successes abroad have been heralded from time to time, has been particularly well received the past summer in London, at performances with the Moody Manners Opera Company. More criticisms follow:

Madame De Vere, as Aida, sang with much dramatic vigor and acted well; she was at her best in the third act.—Star, August 2, 1907.

The Aida of Madame De Vere-Sapio must be accounted one of the best impersonations that she has ever given.—Daily Telegraph, August 13, 1907.

Madame De Vere-Sapio as Aida mastered all the difficulties of the part with extreme success.—Western Morning News, August 2, 1907.

The onerous part of Aida fell to the lot of Madame De Vere-Sapio, who, as on previous occasions, showed her versatility and talent, and her efforts were fully appreciated by the audience.—Standard.

Madame De Vere-Sapio sang the arduous name-part (Aida) with much vocal and dramatic interest, giving very expressive rendering to the beautiful romanza "O Native Land."—Sunday Times, August 4, 1907.

Madame De Vere-Sapio was vocally charming as Aida.—Referee, August 4, 1907.

Not to our knowledge has Madame De Vere-Sapio appeared to such advantage this season as in the character of Mimi. She sang throughout with purity and truth, and grasped with no little skill the pathos of the part.—The Daily Telegraph, August 8, 1907.

Madame De Vere-Sapio makes a charming Mimi, and sang with all expression the music required. The well-known air "They Call Me Mimi" she gave with all possible beauty of voice and feeling, and her singing evoked the warmest applause. Her reading of the music generally was full of tenderness and of a certain wistfulness which well fits the character, and her leave-taking of Rudolph in the third act and her death scene were singularly impressive.—Morning Post, August 8, 1907.

Madame De Vere-Sapio sang the music of Mimi with great effect, and her acting was full of poetry.—Daily Express, August 8, 1907.

Madame De Vere-Sapio sang brilliantly and touchingly as Mimi. She acted with convincing power.—Tribune, August 8, 1907.

Of the little maiden with "the tiny cold hands," Madame De Vere-Sapio gave a truly moving and poetical interpretation, and her singing of the first famous aria was no less admirable than her effective acting of Mimi's death.—Standard, August 8, 1907.

The work of the company was, on the whole, exceedingly good, the singing and acting of Madame De Vere-Sapio as Mimi lifting the performance at times into something like a final atmosphere of excellence.—Daily News, August 8, 1907.

Madame De Vere-Sapio as Mimi not only sang with beauty and purity of tone, but gave the music a tender plaintiveness of expression which evinced her thorough sympathy with the part.—Sunday Times, August 11, 1907.

Madame De Vere-Sapio as Mimi acquitted herself admirably, both vocally and dramatically, singing finely in the air "They Call Me Mimi," and with all the exquisite pathos and refinement in the parting scene with Rudolph, as well as in the tragic scene with which the work closes.—Queen, August 17, 1907.

In the part of Mimi, Madame De Vere-Sapio sang brilliantly, and her Bernhardtian type of beauty richly helped the death scene at the end.—Pall Mall Gazette, August 8, 1907.

The unfortunate Mimi was embodied by Madame De Vere-Sapio in a manner that accentuated the pathos of the part. The character is a simple one, and Madame De Vere-Sapio played it in an unaffected style that was much to the credit of her artistic perception. When Madame Melba appears as Mimi she dies in black; but Madame De Vere-Sapio died in white satin and an opera cloak, presumably suggested by Marcel's remark to Rudolph that he has seen Mimi "Ride in her carriage in grand apparel, just like a duchess."—Referee, August 11, 1907.

Madame De Vere-Sapio enlisted one's sympathy throughout the opera, while in the pathetic death scene she acted with a touch of real genius, and sang the music with the control of voice which distinguishes the artist from the spurious imitation.—Bayswater Chronicle, August 17, 1907.

Success of Schmalfeld Pupils.

The Metzger Zeitung of September 24 has this to say about the singing of Carl Heinz Barth, the baritone, a pupil of Professor and Mme. Schmalfeld, of Berlin, who entered upon his new engagement in a recent production of "Carmen" in Metz:

The first appearance of our new baritone, Herr Barth, who gave the Tetero and has taken the place of Albert Fischer, proved a remarkably happy acquisition for our most promising ensemble. Herr Barth possesses a voice of most remarkable quality, sonorous in its depths and at the same time soft and agreeable in the high register with an exceptional beauty of sound. He controls his voice with perfect art, and has a masterly vocalization and pronunciation. In his acting and declamation Herr Barth proved himself an artist, for whom a great future may be prophesied. We are—and with perfect justification—curious to see him as Count Almaviva, Don Juan, Heiling and in Wagner's creations.

Another Schmalfeld pupil who is winning laurels on the stage is Ingeborg Heldberg, of the Freiburg Opera. At her debut two weeks ago she created a furore.

The London Critics on Galston.

The chief London critics wrote on Gottfried Galston's Beethoven recital on January 24, 1907, in the following laudatory terms:

Beethoven was the particular hero worshipped by that admirable pianist, Gottfried Galston, at the second of his five heroic recitals. It was obvious that his devotion to Beethoven's music is sincere, while his manner of carrying his conviction to his many hearers, the beauty of his tone, the clear-cut neatness of his technique, and the breadth of his phrasing, place him upon a lofty plane among Beethoven players.—Daily Telegraph, January 25, 1907.

It is a tremendous task, even for a pianist of such fine gifts as Gottfried Galston. . . . Mr. Galston's reading of these sonatas is sincerely poetic. The playing is marked by the utmost refinement, and strong contrasts are avoided.—Tribune, January 26, 1907.

Herr D'Albert and Mr. Lamond have given recitals consisting of five Beethoven sonatas, but I do not think either of these pianists has included among them the gigantic "Hammerclavier" sonata. Herr Galston's shining quality is just the very sensitiveness which is demanded for the recreation of the composer's song of the soul. The recital proved, however, that the young pianist has a grasp of the Beethoven melos.—Daily News, January 5, 1907.

Genius is given for the conquest of difficulties, and Mr. Galston is unquestionably a musical genius. Fine tone and nuances which gave beautiful color to the music were characteristic features.—Musical Standard, February 2, 1907.

Madame Gerard-Thiers Home From Europe.

After a profitable summer in Europe, Madame Gerard-Thiers has resumed her vocal teaching at her studio, 805 Carnegie Hall. During her stay in Paris she had the privilege of a special course with her old maestro, Delle Sedie. Madame Gerard-Thiers was accompanied on the trip by her pupil, Florence Leslie, of Brooklyn.

Lydeker a Pupil of John Walter Hall.

George Lydeker, who is appearing with the "Rogers Brothers in Panama" Company, is a pupil of John Walter Hall, whose studio is located at 843-844 Carnegie Hall. Lydeker is being coached at present by Mr. Hall.

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LONDON, October 2, 1907.

The autumn concert season was inaugurated on Friday afternoon last, by Arthur Argiewicz at Aeolian Hall. This young man is a pupil of Kreisler, the only one of his pupils who has as yet appeared before the public, and of him Kreisler said last year, "that he had taken lessons in all the large cities of Europe," for he followed Kreisler about on his tours, both on the Continent and in this country. The program that Argiewicz played was admirable, and should serve as an object lesson to other recital givers. It consisted of four numbers—Vieuxtemps' fifth concerto, Raff's "Menuet and Allegro," Tartini's "Devil's Trill," and "La Clochette," by Paganini. Beginning at 3 o'clock, the program was played in about an hour and a quarter, a really delightful example to follow in this land and city of two and three hours of long drawn out programs, tiresome alike to performers and listeners.

It is said that, at a recital last winter, which began at 8 o'clock in the evening, the program continued until 11, when the person responsible came to the platform and announced that the management of the hall had notified him that the hall was at the disposal of the temporary lessee only until 11 o'clock at night, but that the program would be continued and finished at another time and place. The majority of the concerts here are far too long. One hour and a half is certainly quite sufficient, and it might be well if the English took a leaf out of the American book as to the length of the entertainment offered. But if another story is true that is told, then the British public has something to answer for in the interminable length of the programs. It is said that persons inquiring and buying tickets for concerts, where there are a number to select from, will request tickets for "the longest program," on the principle probably of the most for the money. But three hours and even longer devoted to a program, would seem to be sufficient to weary the most tireless enthusiast. But this is wandering from the subject of Argiewicz, who played last Friday and who had a good sized audience, a surprisingly large one for the time of the year. It was also the opening of the new Aeolian Hall, which looks very bright and fresh after the summer

changes. The balcony is a distinct improvement and promises to be a favorite place, as the acoustics are excellent in this hall and the view of the stage is quite uninterrupted. The seats are tiered so that the occupants of those farthest back have an equally good view as in the front row.

At Queen's Hall on Saturday afternoon, Kreisler gave his only autumn concert, playing among other numbers Bach's sonata in G minor for violin alone, a scherzando by Porpora, a ballade in G minor by Moszkowski, and Paganini's "Non piu mesta." Applause for his playing was enthusiastic, and as usual he had to add a number of extra pieces to the program. His accompaniments were played by Haddon Squire.

By the end of the week nearly all the American musicians who have been visiting London this summer will have left for their homes. On Saturday next Francis Rogers says au revoir after a stay of three or four weeks, the greater part of his summer holiday having been passed in Italy, near Florence. Last week Mr. Rogers gave a tea at the York Hotel, where he is living. Mrs. T. W. Surette acted as hostess, and the whole affair was quite informal and delightful. Mrs. and Miss Cortazzo, of Meadville, Pa., who have just arrived from New York

has gone over a number of them with two at least of the composers, Mme. Liza Lehmann and Bertram Shapleigh. He has taken an assortment of works by these two writers, Mme. Lehmann's "The Golden Threshold" and Mr. Shapleigh's "Romance of the Year" being among the quartets—two works that had first performances here last spring.

Twice last week Herbert Witherspoon was soloist at the Promenade concerts, where his welcome showed that he is a well established favorite with London audiences. Five and six recalls after each number that he sang was the result of his splendid work, and it is a matter of regret that he cannot be heard oftener. He has appeared six times at the Promenades, and late in October gives his own recital, when a fine program is to be offered. Now that he has been singing in London for the past three years, he is sure to continue to visit us each season, in fact he is to come over earlier than usual next summer to fill engagements already booked for him.

Mrs. Arthur Fay is one of the London hostesses whose large musical parties in the season are important events. During the winter Mrs. Fay receives on the two first Tuesdays of each month, and there is always something interesting in the way of music to be heard. Herself a

fine singer, whose operatic career was cut short by her marriage, she is ever ready to assist young musicians, her encouragement and introduction often proving of inestimable benefit. This page shows that Mrs. Fay is also fond of other kinds of "coaching" than the vocal sort.

Announcements of concerts again fill the front page of the Daily Telegraph, a sure indication that the season has begun and is to go on uninterruptedly with ever increasing numbers of concerts. Of course, in so many recitals, there are some that could well be dispensed with, but it remains a pleasing fact that the music of the autumn and winter is the best given in London during the year. The large societies confine their efforts to that period,

and who return to America in November, were present, as were also Mrs. Margaret Meredith, a song writer, who is the daughter-in-law of George Meredith; Mr. and Mrs. T. W. Surette, who are making quite a stay in England, where Mr. Surette is lecturing on "The Appreciation of Music," in connection with the University Extension lectures; Miss May Sinclair, author of "The Divine Fire," Mrs. Julia Worthington, of Irvington, N. Y., who has recently been visiting at Sir Edward Elgar's in Hereford; and Johnson Morton, an American well known in the literary world. Mr. Rogers has been busy in London looking over songs, quartets, etc., for future programs, and

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Kaschperow, and Jean Gerardy, Harold Bauer, Szigeti, the Kruse Quartet, Alys Bateman, Chaminade, Darbishire Jones, Madame Menzies, the Wesseley Quartet, Madame Naylor Carne, Marie Altona, Rita Hope, Lady Hallé, and Leonard Borwick. The Chappell and London ballad concerts also begin this month. Another important feature of the autumn and winter will be the concerts of the London Choral Society, five in number, to take place at Queen's Hall, the first one occurring late in this month. The novelties to be produced include Hollander's "Pompeii," the libretto adapted by Dr. G. H. Dabbs from Bulwer Lytton's novel; a setting by Edward Marston of "The Beatitudes" for baritone solo, double chorus and orchestra, and a selection from "Fra Francesco," an opera by Henry Waller.

In the Referee, last Sunday, Lancelot had the following to say about pianos that should prove of interest to all who either play these instruments or who have to listen to them:

I am asked by a "Constant Reader" why some pianists play in public on instruments inferior in tone and unsuited to their style. The question is one of so delicate and intimate a nature that it can scarcely be answered from the house-top of newspaper. Of course, it is possible to imagine an enterprising piano manufacturer offering substantial benefits to a pianist to use his instruments, and I have known in the provinces an obligation to use a certain piano when hiring a hall. Such practices, although liable to abuse, are not without compensation: to struggling artists, but on the other hand, a pianist is heavily handicapped by having to play on an instrument which is unresponsive in tone and touch; in fact, some fine players are so sensitive in this respect that they are only heard at their best when they have the particular make of instrument to which they are accustomed. But if the artist is badly served by being obliged to play on a piano to which he is unaccustomed the maker who gives him an inferior medium suffers far more. Nothing is more distinctive of the present age than the increase of perception of tone quality, and a poor toned instrument on a platform does far more injury to the reputation of the maker than is dreamt of "in the trade." I will go so far as to advise any maker who cannot produce a really fine toned instrument to refrain from courting inevitable and damaging comparisons. I hold no brief for any particular manufacturer, but many makers would profit by comparing with unprejudiced ears their own productions with the best of those of others. If they did so we should not have so many foreign pianos on sale.

Through the Daniel Mayer Concert Direction it is announced that Felix Senius, the Russian tenor, who sang in London last year, will revisit London this autumn, his singing at Albert Hall on October 13 being his first public appearance. He will also sing at Queen's Hall in April, taking part in "The Dream of Gerontius," when Julia Culp will also be one of the soloists. On October 23 a new concert hall will be opened at Worthing, when a series of classical concerts under Mr. Mayer's management will commence.

There has been the usual annual brass band festival at the Crystal Palace, no fewer than 200 bands taking part in the contest. From every part of the country bands assemble to compete for the first prize, a \$5,000 challenge trophy. The prize has again gone to a band from the

north of England, but the playing of the bands from the south is said to have improved.

Novelties this week at the Promenades are: Tuesday, Sibelius' new violin concerto, Henri Verbrugghen, soloist; Wednesday, Edward Isaac's piano concerto in C sharp minor; Thursday, Frank H. Bridge's symphonic poem, "Isabella," and on Saturday, T. H. H. Verrey's flute concerto, with Albert Fransella as soloist.



DR. ADOLPH BRODSKY.

Famous violinist and leader of the Brodsky Quartet at Manchester, England. Dr. Brodsky was at one time concertmaster of the New York Symphony Orchestra. Last week THE MUSICAL COURIER published his description of the Grieg funeral.

A synopsis of the plot of the opera "Germania," which is the one novelty promised in the autumn Italian opera season, shows, as would naturally be inferred, that the scene

is laid in Germany during the beginning of the nineteenth century, love, patriotism and tragedy being blended. Scenes are laid in Nuremberg, the Black Forest, in the subterranean headquarters of the patriotic Brotherhood, and also on a battlefield, so there will be plenty of variety. The season opens on Thursday evening with "Madam Butterfly."

The echoes of the Cardiff Festival are just dying away, with the approaching festival of Leeds next week to keep us busy. Rehearsals for the latter event are taking place daily, as orchestra and soloists are all Londoners, or at least residing here. The choirs are rehearsed at Leeds, preliminary to the final bringing together of all the various elements.

For the Queen's Hall Orchestra's symphony concerts, the first one taking place on November 2, the soloists engaged include Julia Culp, May Harrison, Ysaye, Pugno, Marie Hall, Hugo Becker, Maurice Sons and the Leeds Choral Union.

Wilhelmine Clauss-Szarvady, whose death a few days ago has passed almost unnoticed, was one of the foremost pianists of her time. Born at Prague, and trained at the Proksch Institute of that city, she was only fourteen when she made her first concert tour, but both at Dresden and Leipzig she excited much interest, and a year later she captured Paris. In London, where she made her first appearance at Willis' Rooms, under the auspices of John Ella and the aristocratic Musical Union, she was received with no less enthusiasm, and found great favor with the Queen and the Prince Consort. She had an engaging charm of personality, and she was also a brilliant executant and a deeply conscientious artist. Like her countryman, Joachim, she was always concerned to be absolutely faithful to the intentions of the composer she was interpreting. In 1857 she married the Hungarian author, Frédéric Szarvady, and though she did not retire from the platform, her public appearances were thenceforward few and occasional, and she occupied herself largely with teaching. She was almost the last of the great pianists of her day; but one now remains, her great English rival, Arabella Goddard, who is in her seventy-first year.

At St. Margaret's, Westminster, the Saturday afternoon organ recitals will be resumed, when Mr. Goss-Custard will begin the eleventh series, the opening recital being the 102d that he has played.

From Brussels comes a note that the Brussels Opera opened with a revival of Ernest Reyer's "Salammbô," which had not been heard there since 1890; other operas given were Berlioz's "Les Troyens," Delibes' "Lakmé," Gounod's "Faust" and Thomas' "Hamlet." Among the novelties to be presented are Massenet's "Ariane," "Madam Butterfly" and Messager's "Fortunio." "Salome," with Mary Garden in the title role, is also to be one of the novelties, and the entire "Nibelungen Ring" is to be performed in French.

A. T. KING.

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RETURN OF MR. AND MRS. KING CLARK TO PARIS.

PARIS, September 28, 1907.

Among the passengers arriving in Paris this week from America were King Clark and his queen, Lady Maud, with the Crown Princess Cecilie. They enjoyed a very pleasant trip across the Atlantic and reached their Paris home in fine spirits, with a host of friends and waiting pupils to greet them on their return.

Desirous of learning Mr. Clark's impressions of America, his ideas concerning operatic possibilities in that great country, the Americans as singers, etc., I proceeded to ply him with questions and found him, as also his charming wife, a most interesting talker. Mr. Clark was enthusiastic with large, breezy views, concerning matters musical, theatrical, vocal and operatic in America. Mrs. Clark (arriving on the scene at this point) said theirs had been a lovely time in America. Everywhere they had visited they had been given a splendid time, and a beautiful reception from confrères and the press. Mr. Clark, joining in, said that while they were glad to be back in Paris, he was a loyal American, but loved Paris and the French people, who had given him so many remarkable evidences of sympathy and encouragement.

Asked what he thought of the native American singing voice, Mr. Clark said he considered the American voice the most beautiful in the world, probably because it was the outcome of sturdy physical health and conditions prevailing in the New World; the strong, active element found in the large emigration from Europe to America and the wholesome intermarriages of native born with foreigners. "To-day," Mr. Clark said, "all Europe recognizes the superiority of the American voice, particularly among the young women. There is hardly an opera house of any importance abroad but counts among its company of singers one or more Americans. Why, in one of the Continental opera houses to-day there are no fewer than five American-born singers, all doing commendable work."

"What do you think, Mr. Clark, of permanent opera in America?"

"Why, that's just what they ought to have in the States! The idea is an excellent one and one that I am glad to discuss. If opera were established in all the larger American cities and given a home the same as that enjoyed by the drama, the plan would soon develop into a habit, and the habit would grow and finally become a necessity. The scheme would assume a national importance and eventually become a factor in the vocal and musical education of the people."

"What are your views about English as a language for singing?"

"I think, in order to make opera in America a real and

enduring success, the singing should be in the vernacular. Aside from England and America, what other country to-day would tolerate, or encourage opera in a foreign tongue? Not one that I know of. There is today, if I may so express it, but a limited 'home market' for the American voice. However, when these opera houses—which I should like to see spring into life in every large city all over the country—become an established fact, every singer, American as well as foreign born, will want to be heard in them,

can follow in their own language. When these opera houses become a 'fait accompli'—and it is only a question of time, to my mind, that such a scheme will be realized in the United States—much of the credit will be due to Henry W. Savage, who has proved in such a remarkable manner, and with such complete success, that the plan is entirely feasible and that the American people love and want opera that they can understand and which they are willing to pay for. The company that Mr. Savage has had

the wisdom to collect would grace any opera house in the world. When these opera houses are fixed institutions, American singers will no longer need to seek engagements in Europe, but will find ample employment in America. Right here let me say that the reason why American teachers come abroad to teach is because of the limited employment that can be found for the American voice at home—especially for the operatic voice."

"In coming to Paris, Mr. Clark, did you come here to teach, or to sing, or did you and Mrs. Clark come here to—ah—to enjoy your honeymoon?"

"Well, yes, as a matter of fact, it was our honeymoon that brought us to Paris; but I came here intending to sing in opera. In starting my European career as a teacher I brought no class of pupils to aid me in my debut; I made a small beginning as a 'professeur de chant' and was successful immediately from the start, one pupil recommending another, and soon all my time became fully occupied in giving lessons."

Today Mr. Clark's magnificent studio in Paris, thronged with students from all over the world, attests to his work and his worth, and stands as a monument to his fame.

While in America Mr. and Mrs. Clark were the recipients of many social attentions. Dinners and receptions were numerous in their honor; two delightful automobile trips were made—one up the New England coast, the other through Wisconsin.

"One of the most enjoyable features of the trip," said Mr. Clark, "was a delightful visit with our dear friends, Mr. and Mrs. Emil Winter, in their Pittsburgh home, where we

spent several days. I went to America for a vacation, but everywhere I went I was besieged with applications to hear voices. In Chicago I had a large class of pupils for daily lessons; and in New York my class was entirely composed of prominent, professional singers."

With the beaming face of a youth, Mr. Clark ejaculated: "Went to Coney Island first time in my life!"

"Glad to get back to work, which I love"—and with that the Clarks said "au revoir" and the interview ended.

DELMA-HEIDE.



MRS. KING CLARK.

In his work in Paris, Mr. Clark is aided by his handsome and gifted wife, whose picture THE MUSICAL COURIER here takes pleasure in reproducing.

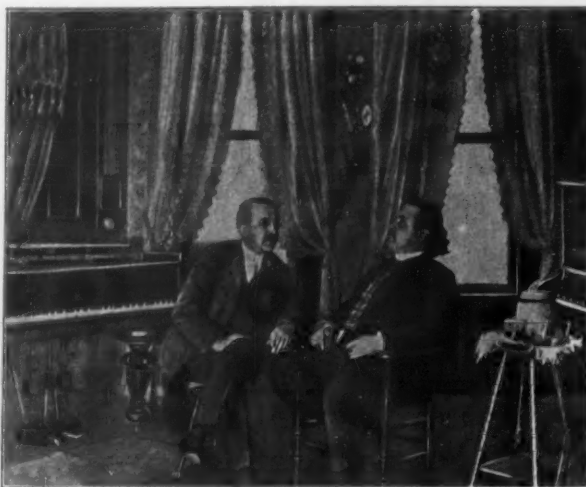
and will study and prepare in the language required for an engagement in them. Thus the home market, the demand, for the American voice, would be created and could be satisfied by the forthcoming supply. By the way—the discussion started some time ago in the Paris letter of THE MUSICAL COURIER regarding English as a language for singing, was one of vital importance, the very thing to have been kept up and agitated until its significance became recognized and acknowledged by the public, who really prefer to listen to singing the story of which they

A Tribute to Reisenauer by His Friend Lachmund.

The late Alfred Reisenauer was one of Liszt's most faithful disciples, having studied with the great master over nine years, a privilege shared by only one other pupil, Walter Bache, the London pianist and long time friend of Liszt. Like Tausig, Reisenauer was but fourteen years of age when his mother took him to Weimar. After hearing the boy play at sight one of the difficult parts of an orchestral score—one of the symphonic poems—Liszt took the warmest interest in the lad, and it was upon his persuasion that the parents of young Alfred finally gave their consent to his entering upon a musical career. With the exception of Walter Bache and Arthur Friedheim, no other of the pupils of Liszt was so thoroughly familiar with the master's life and compositions.

Reisenauer was remarkably gifted in reading at sight and in this he was equalled only by d'Albert. But Reisenauer displayed none of the nervous anxiety usually noticed in others when reading prima vista. His repose and ease, at such times, were astonishing, and led one to believe that he had studied the piece for days. In one other respect Reisenauer stood practically alone; this was in his ability to adapt his touch to any piano, even an old derelict, cleverly bringing out beautiful tonal effects, where other artists would have been handicapped by

the poor instrument. Of this power he gave a striking example at our house during my three years' study with



CARL V. LACHMUND AND ALFRED REISENAUER.

Liszt at Weimar. I gave several soirées, and at one of these had to be content with a very uneven piano of local make. Reisenauer also played, his number being Liszt's first polonaise (not the brilliant one). While previously the defects of my piano had been commented on with good natured humor, Reisenauer overcame these defects of touch and tone to a wonderful degree, and Liszt, who had graced the affair by his presence, made much ado of this afterward.

CARL V. LACHMUND.

German Tributes to Harold Bauer.

A few opinions from the German press will serve to indicate the esteem in which Harold Bauer, the pianist, who is to make his fifth American tour, under Loudon Charlton's direction, is held abroad:

"Mr. Bauer played Liszt's concerto with unusual verve and delicate noblesse," says the Wiener Tageblatt. "Over and above other excellencies, the energy of his delivery prepossessed us in favor of Mr. Bauer. He told his listeners the sensational, fantastical romance of the Liszt concerto, which begins in the studio and ends in the circus, as if he himself has lived through it."

"Skill, power and endurance were displayed in an eminent degree," declares the Berlin Boersen Zeitung, adding that his technic reminded of Moriz Rosenthal's, while his delivery "breathed a stormy, impetuous energy, and proved the fullest spiritual mastery of the musical material."

"He belongs to the ranks of the first pianists," says the Berliner Tageblatt. "He thoroughly proves himself a pianist of extraordinary gifts."

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"Whoever plays the difficult, eternally beautiful Brahms Concerto so masterly as Herr Klein did, needs hardly special recommendation."—Illustrated Vienna Extrablatt.

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OVIDE MUSIN'S COMING TOUR.

Ovide Musin is coming to the United States to play in concerts and to give his recital lecture on the "History of the Violin." He will tour this season of 1907-'08, and also 1908-'09. It is about ten years since Musin has played in the Eastern States, and a younger generation of violinists has sprung up, and as they may not be familiar with his career, herewith are given briefly a few facts.

At the Royal Conservatory of Liege (a free school of music, endowed and controlled by the Government), Musin was the favorite pupil of Leonard, who was professor there, and followed him to Paris, where he was immediately engaged to replace Wieniawski, who had fallen ill. His success was so brilliant that he was summoned to appear before royalties of different countries. At one soirée were assembled the Prince of Wales (now King of England), the Czar of Russia, the Kings of Denmark, Norway and Sweden, and the Emperor of Germany. Compliments and gifts were showered upon the young artist, and after having received the appreciation of the dilettante of Europe, and of the people as well, he came to America, and was presented to New York by Dr. Leopold Damrosch in 1883. Since then he has made tours through the United States with his own company, and has twice made a tour of the world. He appeared at the palace of the Mikado. The King of Siam attended his concerts in India, and his success through Australia and New Zealand was as great as in the European countries. The chain of decorations which he wears are tokens of appreciation from different nations. There is one from the Russian Government, one from the Pope; one shows him to be an officer of the French Academy; another is the order of King Leopold (the only one given in Belgium).

Musin has been the leading Professor of the Superior Class for Violin in the Liege Royal Conservatory for the past nine years, and the number of thorough artists he has turned out bears testimony to his work there. His pupils are constantly in demand for the leading positions as soloists and concert masters in the theaters and operas of the principal centers of Europe. It should be noted that these positions can only be obtained after a competitive examination. In Paris a Musin pupil triumphed over seventy-five competitors.

Musin is known also by his works for the violin. His "School of Violin," published by Breitkopf & Härtel, is the same which he uses in Liege and Brussels, and from his own vast experience he has sifted out useless material and condensed and simplified the studies and line of work, so that very rapid progress is made. It is valuable to teachers, pupils and artists, for it contains a system of daily practice, found to be indispensable to thorough technique. Schubert & Co. publish his "Mazurka de Concert," his "Waltz de Concert," his first "Caprice" and several smaller pieces, suitable for players not so advanced, and for amateurs. Carl Fischer sells his "Mazurka de Bravoure" and

the "Mazurka Romantique." There is also at Breitkopf & Härtel's an arrangement of an air by Paganini, and an air by Theodore Radoux, with variations by Musin, which is an effective piece for concerts.

A word in regard to Mr. Musin's recital lecture. This is really a violin recital, combined with an informal chat, or "causerie," upon the violin during which he shows a quantity of beautiful views illustrating the subject, and from European notices we learn that it was as interesting



OVIDE MUSIN.

to the general public as to violinists and musicians. The following translations are taken at random:

Ovide Musin, the eminent professor of the Liege Royal Conservatory, and one of the most justly renowned of our Belgian school, gave a lecture on the "King of Instruments," which was well prepared, ordered and condensed. This was "intuitive teaching" in its highest sense and all the more instructive as it was given by an artist, sure of himself, and possessor of all the secrets of the instrument, which he loves, and which he cultivates and propagates. The applause which greeted him proved to him the esteem of every one of his auditors.—L'Etoile Belge.

We know with what security and masterly virtuosity the eminent professor handles his bow, and it was with passionate interest that the large audience of the elite of the city listened to and followed this brilliant cicerone. It is useless to mention the warm and sympathetic expression of appreciation from the entire audience.—Journal.

Musin's lecture-recital is a beautiful innovation, due to the activity of the valiant professor, a charming voice, new and original, and highly appreciated by the public, and for which Mr. Musin received all honors.—Federation Artistique.

The program presented Musin in a new light. We knew him as a virtuoso second to none, but we were delightfully surprised to find him a cultured and interesting speaker. His discourse upon

the "History of the Violin" easily retained the attention of his hearers, who applauded with enthusiasm its varied and amusing features, enhanced by his superb rendering of the violin selections.—The Patriot.

Family of Blind Musicians.

(From the London Pall Mall Gazette.)

A concert as pathetic as it was interesting took place lately at Hamburg. The concert givers were a sister and two brothers, all blind; a fourth brother, who is studying composition at the Berlin Academy of Music and whose works have already been very favorably commented on, being similarly afflicted. The sister possesses a fine and well trained soprano voice of considerable compass, while one brother, who on this occasion acted as her accompanist, holds an appointment at Mülheim-an-der-Ruhr as organist. The third brother is a cellist of considerable talent. The family are natives of Mülheim.

Daniel Visanska's Philadelphia Days.

Daniel Visanska, the violinist, will devote Mondays and Thursdays of each week to his classes in Philadelphia. His studio in that city is located in the Fuller Building, 10 South Eighteenth street.

Plans of the Olive Mead Quartet.

The Olive Mead Quartet will give its first New York concert on Thursday evening, January 2—later than their usual date of opening, on account of a Western tour which includes engagements on the Pacific Coast.

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* NORDICA DISCUSSES HER BAYREUTH. *

Madame Nordica, who has just returned from Europe, where she was perfecting plans for her institute of music on the banks of the Hudson, told a representative of the London M. A. P., all about the pageants she is going to hold on the lawns.

"As you know," she said, "I have been dreaming of the institute for years, and sometimes I think of it as a whole, just as if my wildest dreams were realized, with the sections for opera, oratorio, sculpture, painting and everything that is artistic.

"That is why I am going to have pageants and Greek plays, and revive all those pretty dances which have somehow died out—the minuet, the Sir Roger de Coverley, and heaps of old country dances.

"I tried to get to the pageant at Bury St. Edmunds and also to the masque at Claremont, but really your English weather is so overwhelming. I had a glorious day at St. Albans, though, and I am going to start with a pageant on the Hudson on the same lines.

"I have pictures of all the costumes. They were very beautiful, and everybody seemed so happy and enthusiastic in their parts, whether dignified or humble, that I am sure it will take well in America.

"Of course, I know that the States have not made very much history yet, but my institute is to be for all English speaking people, and there is no reason why we should

not borrow dramatic portions of English history. I do not see even why all pageants should be historical. I propose to illustrate picturesque events that are happening in all parts of the world, and which people at home in America have not the opportunity of witnessing.

"There is the coronation of King Edward, a state opening of Parliament, or a Lord Mayor's show, which so many Americans have heard about but have never seen. I will also illustrate scriptural events. Why should they have a monopoly at Oberammergau?

"When we wish to portray home life, each State has a little history, and we have our picturesque Indian life, so that there is no limit to the possibilities of pageants. You know, I have twenty acres of lovely country, with a large frontage on the Hudson, so that I can represent the landing of Columbus. I will have Shakespearean plays in the open air, with, perhaps, Mr. Tree in the cast—many things are more unlikely."

Frohman Reception for Pianist.

Daniel Frohman will introduce Berthe Roy, the young French pianist, to the inner circles of musical New York, at a reception in the Lyceum Theater, October 22. Miss Roy was recently selected by Mr. Frohman, from among many new and promising young artists, as piano soloist for the Kubelik tour. Miss Roy, who is a pupil of the late Marmontel, of the Paris Conservatoire, was known in Paris as an infant prodigy at the age of ten. The reception at the Lyceum Theater will mark her first appearance as a mature artist—the beginning of a career which her friends believe is to be a remarkable one.

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The tenth season of the popular sight singing classes in Brooklyn, under Wilbur A. Luyster, opened at Hart's Hall, Gates avenue and Broadway, Brooklyn, Monday of last week. Mr. Luyster uses the Galin-Paris-Chevé method and has established a reputation as a specialist in this country. Mr. Luyster is the director of sight singing at the Metropolitan Opera School. He has been very successful in this important branch of foundational training.



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Theodore Spiering at Heppenheim.

Theodore Spiering, the American violinist, spent a part of the summer at Heppenheim, a charming little place in Hesse, and the home of Mrs. Spiering, where he rested from the exertions of last season and prepared himself for the work of the coming winter. Part of the time Mr. Spiering also conducted a summer class for a number of his pupils, and he was prevailed upon to give a concert there on August 7, for the benefit of the Verschönerungsverein. It was a great success, judged both from an artistic and a financial point of view, the hall being crowded. An interesting program was rendered by four of Mr. Spiering's pupils, the Misses Brown, Davidson and Zedeler, and Herbert Dittler. Kirk Towns, who happened to be spending a few weeks in Heppenheim preliminary to entering on his five years' contract at the Wiesbaden Royal Opera, also assisted, singing the prologue from "Pagliacci." He was in excellent voice and was greatly applauded, having to give an encore. The program was as follows:

Prelude from the Sixth Violin Sonata.....Bach
Misses Zedeler, Brown, Davidson, Mr. Ritter.
a. Adagio from the Suite, op. 10.....Sinding
b. Tor Aulin Tocata from op. 15.....Sinding
Miss Brown.
Legend.....Wieniawski
Miss Davidson.
Larghetto and Finale from the Violin Concerto.....Mendelssohn
Herr Dittler.
Aria from Prologue of Pagliacci.....Kirk Towns.
Ballad and Polonaise.....Vieuxtemps
Fräulein Zedeler.
Concerto in one movement for four violins, allegro, andante,
Maurer
Misses Brown, Zedeler and Davidson, Herr Dittler.

Mr. Spiering accompanied on the piano. The selections were given with great mastery of technic and deep conception, the feature of the evening being the concerto for four violins by Maurer, and in especial the repoito playing by Fräulein Zedeler and Herr Dittler. The enthusiasm

of the audience reached concert pitch on the finish of this number, all four players working together with remarkable precision and accurateness, which bore splendid testimony to the teaching gifts of Mr. Spiering, who has been secured by Stern's Conservatory, Berlin's great institute of music. Mr. Spiering's private classes are also growing rapidly, and he is recognized as one of Joachim's leading pupils, whose style was quickly acknowledged as purely classical in Germany and England. It will be interesting to watch the debut of the pupils who were participants in the Heppenheim concert, Miss Zedeler being the first to come out at the Bechstein Hall on October 17; she will be followed by Miss Brown and Herr Dittler on dates to be published



THEODORE SPIERING AND FOUR OF HIS MOST ADVANCED PUPILS AT HEPPENHEIM.

later. The photographs herewith reproduced was taken by the only photographer at Heppenheim, in commemoration of the concert, which will probably be repeated next season.

Letter for Graham Reed.

A letter addressed to Graham Reed is awaiting delivery to its owner at the main office of THE MUSICAL COURIER.

Paderewski Plans.

Paderewski's first recital in New York will be given in Carnegie Hall on Saturday afternoon, November 2, and the pianist will sail from Europe October 18. His first American recital will be in Bridgeport, Conn., on Monday evening, October 28. On Tuesday evening, October 29, he will play in Baltimore.

Shanna Cumming's Tour.

Shanna Cumming's engagements this season will exceed those filled by the soprano last year. Madame Cumming is now booking her "Messiah" tour. She will sing in Duluth, Milwaukee, Minneapolis, Toronto, Green Bay and other cities en route, for which negotiations are now being made.

The recent first symphony concert of the Dortmund Philharmonic Orchestra was dedicated to the memory of Joseph Joachim.

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BOSTON SYMPHONY CONCERTS IN NEW YORK.

This season's New York evening concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursdays, November 7, December 5, January 9, February 20 and March 19; while the matinees will be given on the following Saturday afternoons: November 9, December 7, January 11, February 22 and March 21.

The orchestra will return to New York slightly larger than it was last year, its total membership now being ninety-eight instead of ninety-six, the additional members completing the two quartets of horns; hitherto the orchestra has had but six. But a sixth of the membership is new this season and various shifts have been made among other members. There will be five new first violins, three new second violins, one new viola, one new cello, two new double basses, a new bass clarinet, a new bassoon, two new horns, a new tuba and some new men in the percussion section. Some of these changes have been made necessary by the death and resignation of old members. The others have been made because of the necessity of keeping the orchestra up to its high standard and the pension fund of the orchestra is now making retirements of older members possible with a minimum of hardship to them.

Since last spring death has deprived the orchestra of the services of Arnold Moldauer, for many years one of its best first violins, and of Otto Frietsche, its bass clarinet. Prof. Willy Hess, for three years the concertmaster, is spending the winter abroad on a year's leave of absence. Timothée Adamowski and his brother, Josef Adamowski, resigned, in order to give more time to their work in chamber music, and Max Zach, who shared the first desk of the violas with Mr. Féri, resigned, to become the conductor of the St. Louis Choral Symphony Society. The other changes were made according to the wishes and

advice of Dr. Muck, who personally selected all the new members.

Following last year's plan, there will be no soloist at the first and fifth pairs of concerts, in November and March. In December, the soloists will be Anton van Rooy in the evening and Paderewski in the afternoon. This will be Paderewski's only appearance with orchestra in New York. At the January concerts the evening soloist will be Teresa Carreño, and the afternoon soloist Carl Wendling, the new concertmaster of the orchestra. Kreisler will be the soloist for the evening concert in February and the soloist for the afternoon concert will be announced later.

The novelties to be presented will be chosen from the following list: New symphonies by Henry K. Hadley and Bischoff, d'Indy's "Wallenstein" symphony, Reger's "Variations," Bossi's "Intermezzo Goldoni," a new work for piano and orchestra, by Loeffler; a symphonic poem, by Ertel; another, "Taormina," by Boëhe; an orchestral piece by Schjelderup; suites by Reznicek and Hugo Kaun; a serenade by Szekles; Humperdinck's overture, "Heirat wider Willen"; César Franck's "Redemption," and Pitzner's overture, "Christelfein." It is likely that this list will be added to before the end of the season.

Los Angeles Symphony Programs.

The Los Angeles, Cal., Symphony Orchestra's dates and programs for this winter are as follows:

November 15—"Grand Festival March," Hugo Kaun; overture to "Euryanthe," Weber; concerto in A major (for violin), Mozart; fourth symphony, in D minor, Schumann.

December 6—Eighth symphony, in F major, Beethoven;

overture to "Hamlet," Gade; "Three German Dances," Mozart.

January 3—Symphony in E flat, Mozart; overture to "Fidelio," Beethoven; "Irish Rhapsody," Stanford.

January 31—"War March of the Priests" (Athalie), Mendelssohn; fifth symphony in E minor, Tchaikovsky; "Saracen Suite," MacDowell; "Lustspiel Overture," Busoni.

February 14—"Scotch" symphony, Mendelssohn; "Vorspiel Meistersinger," Wagner; "Prize Song," from "Meistersinger," Wagner; selections from "Walküre," Wagner; overture to "The Flying Dutchman," Wagner.

March 6—"Pastoral" symphony, Beethoven; symphonic poem, "Finlandia," Sibelius; "Siegfried's Death and Funeral March," from "Götterdämmerung," Wagner; overture to "The Corsair," Berlioz.

Wagner's "Ring" will be given this season (in the German language) for the first time at the Bucharest Opera.

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HAMBOURG'S THIRD AMERICAN TOUR.

The Lusitania, which has just made a record breaking passage across the Atlantic, brought an enormous crowd of passengers. Among these were Mr. and Mrs. Mark Hambourg. During the voyage the pianist and his beautiful young bride were the cynosure of all eyes, being singled out for many delicate courtesies on the part of their fellow travelers. They were met at the pier by Bernhard Ulrich, of Baltimore, who is managing Hambourg's third tour through the United States; Berthold Neuer, of the New York house of W. Knabe & Co., and a number of others. Mr. and Mrs. Hambourg were driven to the Hotel Belmont, which will be their home during their short sojourn in New York.

Not long after his arrival the pianist chatted freely about his plans to a group of friends who had called upon him at his hotel.

"It goes without the saying," remarked Mr. Hambourg, "that I am delighted to find myself again in New York where some of my proudest successes were won. It is just about eight years since I made my first visit to this country, and my delightful experiences in connection with my first tour through America are fresh in my memory. I look forward with great pleasure to my forthcoming tour and only regret that I cannot remain in this country long enough to visit all of the States. My tour will begin the 17th of this month in Montreal, Canada, and soon thereafter I will play in Philadelphia with the Philadelphia Symphony Orchestra. I shall not make many appearances with orchestras on this tour. In most of the large cities I will give recitals. The first New York recital will take place November 1. I cannot speak definitely with regard to the details of my tour, for I have not yet conferred with Manager Ulrich. I have arranged to present certain piano works which never before have been played in this country, and I am sure they will prove pleasing novelties.

"Since I was last in this country I have played in every civilized country on the face of the globe. Recently I completed a tour through Australia and South Africa which in many respects was the most successful I ever made. It was a matter of astonishment to me that in those remote regions I found just as enthusiastic and intelligent music lovers as I ever faced in London or New York. The growth of music in the antipodes is really surprising, and henceforth Australia and South Africa will prove a very inviting field for great artists.

"I am amazed at the many improvements which have taken place in New York since my last visit here. The tall buildings, which are the tallest to be found in any city of the world, have proved a revelation to Mrs. Hambourg. Although she has been here only a few days, she has fallen in love with New York and thinks it surpasses any city she has ever seen in Europe.

"It is a matter of pleasure to me to again play the Knabe piano, which I found so satisfactory on my former tours. I have just been testing one of the big concert grands that I am to use in my concerts, and I find it incomparable."

As is well known, Mr. Hambourg has recently become

a benedict, having led to the altar Dorothy Muir-Mackenzie, daughter of Sir Kenneth Augustus Mackenzie, of London, a most beautiful and gifted young woman. She is highly accomplished in music and has a just appreciation of her husband's remarkable gifts. She will prove, in the scriptural sense, a helpmeet and more—for she will be a continual inspiration. Already Mr. and Mrs. Ham-



MR. AND MRS. MARK HAMBURG.

bourg have been the recipients of marked social attentions since they reached New York. They are now on their way to Canada.

David Bispham's Graceful Act.

On Wednesday, October 9, David Bispham, the distinguished baritone, in pursuance of a promise made over a year ago to William W. Maxwell, Superintendent of Schools in New York, gave his services in the cause of education and musical art to the city by singing a number of well known classical and more modern songs at the Wadleigh High School for Girls and at the High School of Commerce for Boys.

In 1906 Mr. Bispham was so impressed by the singing of younger children in one of the elementary schools, where a number of selections were rendered at his request, that he at once suggested that he would like to aid the advancement of music by singing at various times for some of the other schools. So, upon his return from a recent English tour, he at once took up the matter with the authorities, with the result that last Wednesday, 1,600 girls, pupils of the Wadleigh High School, and as many young

men at the High School of Commerce enjoyed the great singer's inimitable rendering of the following program:

O Rudder Than the Cherry.....Handel
Hark, Hark, the Lark.....Schubert
The Two Grenadiers.....Schumann
The Lost Chord.....Sullivan
Who Knows.....Max Heinrich
The Stuttering Lovers.....Old Irish Air

As an encore at Wadleigh, Mr. Bispham appropriately sang "The Pretty Creature," an old English air, and to a thunderous demand from the boys he gave the famous Kipling-Damrosch ballad, "Danny Deever."

The girls, as a token of appreciation rose, at a signal from Principal Wight, and gave the "Chautauqua Salute," a prolonged and vigorous waving of handkerchiefs, which Mr. Bispham gracefully acknowledged by a few words, saying: "Whatever pleasure I may have given you has, I am sure, not been as great as the thrill I have felt in listening to the songs you have sung to me." The exercises at both schools having been opened by concerted songs, were supplemented by further songs, sung, at Mr. Bispham's request, by all the pupils.

On the platforms were many invited guests, and, beside the principals and teachers of the respective schools, Dr. Maxwell, Superintendent of Schools, and Egerton Winthrop, President of the Board of Education.

At the High School of Commerce the tribute of thanks to Mr. Bispham was the school "yell," given with the precision and force of a Maxim gun, and ending with repeated volleys of: "Bispham, Bispham." The singer declared himself as inspired by the occasion, and touched by this tribute to him.

Kubelik Considerations.

Whether or not Madame Kubelik will bring along the famous twins when she accompanies her husband on his coming American tour is a question which is agitating Daniel Frohman, the violinist's American manager, just at present. He hardly knows what accommodations to arrange for, in case it is to be a family party on the road. It is certain, however, that Mr. and Mrs. Kubelik will sail on the Kronprinzessin Cecilie from Bremen, October 29, arriving in New York November 6. Mrs. Kubelik evidently does not dread the wear and tear of an American tour of 125 concerts which Mr. Frohman has arranged for her famous husband, and insists that she will accompany him on the entire trip, but maintains a discreet silence as to what is to become of the four youthful members of the house of Kubelik during this period, and the question will hardly be answered to the satisfaction of their friends until the party arrives in New York. Ludwig Schwab will again be the accompanist, and Berthe Roy, a young French Canadian (her father formerly was organist of St. Roch, Quebec), will be the solo pianist. The opening concert is to be in New York, at the Hippodrome. Sunday evening, November 10, with the Russian Symphony Orchestra. The Chicago Orchestra (Frederick Stock, conductor) will assist at the first concert in that city, November 14.

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Miss Helen W. Henderson, Pennsylvania Academy of Fine Arts,
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BUFFALO—
Miss Virginia Keene, Hotel Cheltenham, Franklin Street.
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THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year

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SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
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Is the name of Richard Strauss beginning to be
more celebrated than his works? This is a psycho-
logical point.

CARUSO is said to have wept in Budapest when
an empty house faced him at his appearance there.
It was an affecting moment, even the seats being
in tiers.

CABLES to the dailies says that in Germany the
native opera singers are said to be jealous of what
they call the "American invasion." What delicious
flattery, but how transparent!

THE soloists of the Pittsburgh Orchestra concerts
in that city this season will be Bonci, Burgstaller,
Campanari, De Gogorza, Fremstad, Ganz, Kreisler,
Melba, May Mukle (cellist), Paderewski, Maud
Powell, Sembrich, Schumann-Heink and Samaroff.

ARE newspaper methods changing? Much has
been printed about the Grieg manuscript songs—
his last compositions—which were stolen from the
composer's room at a hotel in Copenhagen some
months ago, but not a single paper has said (as
yet) that the master considered them the best works
he ever had written!

THE Milan Conservatory has begun preparations
for the celebration of the centenary of its founda-
tion, which will take place in the latter part of April,
1908. A congress of Italian musicians will meet
on that occasion. A committee, consisting of Giu-
seppe Galignani, director of the Conservatory;
Messrs. Arrigo Boito, Umberto Giordano, Giacomo
Orifice, Giacomo Puccini, Giulio Ricordi, Edvardo
Sonzogno and Arturo Toscanini, has taken the first
necessary steps by addressing a circular to all the
principal musical institutes of Italy and foreign
countries, in which they are asked to organize in the
various cities special committees, which, on their
part, shall select the members for the congress, and
in their preparatory meetings should decide upon the
questions to be treated. During the congress
the Conservatory (with the co-operation of the
other Milanese musical institutions) will recall by
a series of performances and concerts its history
from the foundation up to the present hour.

THERE are rumors of trouble between Heinrich
Conried and Pietro Floridia, the famed Italian com-
poser, now living in Cincinnati. It appears, accord-
ing to Floridia's allegations, that he sent the full
manuscript score of his opera, "The Scarlet Letter,"
to Conried at the Metropolitan, immediately follow-
ing the "Parsifal" premiere, and that he has been
unable since to recover his property or get any sat-
isfactory knowledge as to its disposition. Floridia
alleges, furthermore, that he has no other copy of
his work, and therefore is at a poignant disadvan-
tage in case the manuscript sent to Conried does not
turn up intact. The Conried side of the case is not
obtainable at the present writing, but no doubt will
be forthcoming as soon as the Floridia allegations
reach him, if they have not yet done so. In Italy
some of Floridia's operas belong to the standard
repertory, and a symphony from his pen was per-
formed last season in Cincinnati by Van der
Stucken.

MUSICAL anniversaries for the third week in
October include: October 16—Arnold Krug, born
in Hamburg, in 1840. October 17—Johann Nep-
omuk Hummel, died in Weimar, in 1837; Fré-
déric François Chopin, died in Paris, in 1849;
Charles François Gounod, died in Paris, in 1893.
October 18—Max van der Sandt, born in Rotter-
dam, in 1863; Etienne Nicolas Méhul, died in Paris,
in 1817. October 19—First performance of "Tann-
häuser" (Wagner) in Dresden, in 1845. October
20—First performance of "Rienzi" (Wagner) in
Dresden, in 1842; Leandro Campanari, born in
Rovigo, Italy, in 1857; Michael William Balfe, died
in Rowney Abbey, Hertfordshire, in 1870. October

21—Sims Reeves, born in Kent, England, in 1822;
Ludwig Spohr, died in Cassel, in 1859. October
22—Henri Lemoine, born in Paris, in 1786; Franz
Liszt, born in Raiding, Hungary, in 1811; Annie
Louise Cary, born in Wayne, Me., in 1842; Jean
Martin Leclair, assassinated in Paris, in 1764.

MADAME NORDICA announces that she will give
an open air performance of "Lohengrin" at Bay-
reuth-on-Hudson next May. She will sing Elsa
and the rest of the roles are to be filled by mem-
bers of the San Carlo Opera Company, with the
tenor Constantino as Lohengrin. In anticipation of
the event the ground has been planted with Knight
blooming cereus. Why not have the atmosphere
quite correct by engaging an al Franko concert-
master?

THE following letter from a teacher in the Nor-
mal College of the City of New York will be read
and commended by all familiar with the subject of
music teaching in the public schools:

NORMAL COLLEGE

of the

CITY OF NEW YORK

PARK AVENUE AND SIXTY-EIGHTH STREET.

Editor Musical Courier:

After having read a most excellent article on "Sight
Singing in the Public Schools," by Dr. Edward Blitz, I,
as a member of the Normal College staff of teachers, wish
to commend and endorse the criticisms which he has made
on that vital subject.

As an instance of the poor work done in the public
schools, I wish to say that about four years ago I assisted
Prof. Fleck, of the Normal College, in an examination of
over 350 pupils, graduates of the public schools, all of
whom had just entered Normal College. Bear in mind
that these pupils were supposed to be the cream of the
public schools; yet, at our examination of them, 90 per
cent. failed to answer the simplest questions. In actual
numbers, out of 350, 318 failed to write the C major scale
correctly.

In the matter of sight singing their work, if anything,
was worse. Some of them did not have an idea of the
value of the simplest notes. There is no doubt in my mind
that this state of affairs was due primarily to the movable
"do" system, and the methods at that time foisted upon
the schools, and which in a measure still hold good. I
hasten to add that there has been a marked improvement
within the past year or two in the public schools, much of
which is due to that sterling musician, Albert S. Caswell,
and the present director, Dr. Rix.

Professor Fleck has always insisted, and finally suc-
ceeded, in making the study of music at Normal College
part of the curriculum; so that if a girl fails in music,
she is held back, just as in any other subject, like English,
Latin or mathematics. Professor Fleck insists upon teach-
ing the subject from an academic point of view.

With reference to the movable "do" system, we at the
college believe in a thorough knowledge of the elementary
science of music as recognized by the musical world at
large without any reference to system. Unfortunately a
certain amount of time must be devoted to the movable
"do" system in order to prepare the young ladies for the
examinations by the Board of Education.

To give you an idea of the musical work done at Nor-
mal College, which is developed along the lines so heartily
endorsed by Dr. Blitz, I enclose two examination papers
on "Music" in the High School Department in our college.

There is a bright outlook for the art of music when such
a paper as THE MUSICAL COURIER is willing to devote valu-
able space to the discussion of so important a question.

Not at the opera, nor at the symphony, nor at the con-
cert hall—but in the public schools, and in our colleges is
laid the foundation for future musical America.

VIVIAN E. MCCONNELL

Until quite recently "Dr." Frank Damrosch was
at the head of the system of music teaching in the
New York public schools. THE MUSICAL COURIER
has repeatedly pointed out the absurdity of the
methods applied in teaching music to all sorts and
conditions of children, in the overcrowded class-
rooms and other wretched conditions that prevail.
The fact, as stated by the writer of the foregoing
letter, that out of 350 applicants for admission to
the Normal College, 90 per cent. failed to answer
the simplest questions, and in actual numbers 315
of the 350 were unable to write the C major scale
correctly, is a matter that should be investigated
NOW. The city of New York cannot go on wast-

ing the people's money in this reckless manner. It is probable that the 35 pupils, out of a roll of 350, sufficiently "accomplished" to write the C major scale correctly, received their musical enlightenment through private music instruction.

The following are the examination papers referred to in the letter:

JUNE, 1907.

First Year—Second Term.

MUSIC—TIME, 1½ HOURS.

Questions 1—through 14, to be answered by classes A', B', D', K'.

Questions 15—through 19, to be answered by all other second term classes.

1. What is the effect of a sharp placed before a note?
2. What is the effect of a flat placed before a note?
3. Of what use are naturals?
4. What is the effect of double sharps and double flats?
5. Show the contradiction of double sharps and double flats.
6. When are sharps or flats said to be permanent?
7. Give the names of the two forms of the minor scale in general use.
8. Make the following succession of notes, first into a correct major scale, and then into a correct minor scale: D E F G A B C D.

JUNE, 1907.

Second Year—Fourth and Third Terms.

MUSIC—TIME, 1½ HOURS.

Intervals:

- How many kinds?
Which is the largest? the smallest?
Give all the 6ths on A flat.
Invert all of these, telling what they become by inversion.

Write all the primes on D.

What intervals are the following: C sharp to A?
F to G flat? G flat to A? B flat to F? C to B?

Scales:

- How many kinds?
With this succession of notes—D, E, F, G, A, B, C, D—written four time, construct:
(a) A major scale, by introducing proper accidentals.
(b) A melodic minor scale, by introducing proper accidentals.
(c) A major scale, by adding proper signature.

GERMAN IN AMERICA.

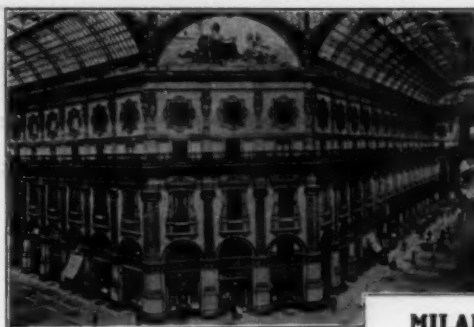
Edward German, the London composer of comic operas and more serious orchestral music, arrived in New York last week and will conduct his "Tom Jones," to be given by Henry W. Savage here. German may also lead several of his compositions at the first New York Symphony Orchestra concert on November 7. On landing in this city, the composer said to an interviewer:

"It was Mr. Mansfield who gave me my first start in music. In 1888 Mr. Randegger suggested me to Mr. Mansfield as a conductor for the Globe Theater. I had an orchestra of twenty-eight players under me there. In 1889 Mr. Mansfield produced 'Richard III,' and I wrote the incidental music for it. This music brought me to the notice of Sir Henry Irving, who asked me to write the music for his production of 'Henry VIII,' and dances from 'Henry VIII' are of course known everywhere. Since then I have written the music for many plays."

German's work includes a gypsy suite, a symphony in A minor, incidental music for Forbes-Robertson's production of "Romeo and Juliet," symphonic suite in D minor, incidental music for "As You Like It," "Much Ado About Nothing" and "Nell Gwyn," "Hamlet" and "The Seasons," symphonic poems, and "A Welsh Rhapsody," "Merrie England" and "A Princess of Kensington" are his two musical comedies written prior to "Tom Jones."

Luisa Cappiani Returns and Resumes Teaching.

Madame Cappiani, after four months' stay at Villa Cappiani, Rodi-Fiesso, Switzerland, near the St. Gothard Railroad, where half a dozen American pupils lived as students of her method during the past summer, returned October 10, well and hearty, and ready for the work which always follows her, no matter where she may have her domicile.



MILAN.

MILAN, September 25, 1907.

Rehearsals and preparations for the forthcoming season of opera at the Teatro Lirico, are going on. Renzo Sonzogno is, therefore, a very busy man. Mascagni telegraphed him on Saturday to meet him at Este (Lake Como) for an interview about "La Festa del grano."

Marie Niely (Countess Vanden Heuvel), of London, was in Milan last week with two of her most promising pupils, Sarah Vrubell, a fine mezzo soprano, who had several satisfactory auditions, and Carmen Vardou, who also possesses an excellent voice. They left for Paris, where Miss Vrubell will be heard by Carré, of the Opéra Comique.

Legrand Howland is giving his opera, "Saronna," at Alexandria, Piemonti.

The talented young pianist-composer Brugnoli, who won the Rubinstein prize in Paris a few years ago, has had his "Neapolitan Scenes" and concerto for piano and orchestra printed in Leipzig and Hamburg.

Caruso is in Milan, at the Hotel Milan.

At the Dal Verme, "The Merry Widow," which, with "The Geisha," has been the pillar of the light opera season of the Citta di Milano Company, has given way to the charming pantomime, "L'Histoire d'un Pierrot," with the exquisite music of Mario Costa, and is drawing full houses. The company at the end of this month leaves for a season in Turin.

Maestro Umberto Giordano, composer of "Fedora" and "Andrea Chenier," has returned to Milan to supervise the rehearsals of his new opera, "Marcella," which Bellincioni and De Lucia will create. It will be given in November.

Puccini, it is rumored, is studying English, as he wants to know the language by the time he undertakes his next trip to America, to direct the setting of his new opera, "The Girl from the Golden West."

Milan is beginning to repopulate, especially as the fall weather has really set in, still, the aristocracy never comes back before Christmas.

Every day some new maestro di canto establishes himself or herself here. The latest is the once celebrated singer, Emma Turolla.

The local paper, La Lombardia, has a severe article protesting against artists misrepresenting things in their favor, in the press of the States, naming theaters they sang in here, which they have not even visited.

Miss Rose, Miss Fox, Miss Bussert, Mrs. Stanly, Mr. Coghem, Mr. Kupchinsky, and many others are back in Milan awaiting engagements, or resuming their studies.

The festivities at Piedigrotta, near Naples, where every year the local composers of the real Neapolitan canzone vie with each other for the prize offered for the best canzone, has been unusually brilliant this season. Your correspondent had a chance to witness these festivities, and anything more characteristic than that multi-colored, crowded, singing, dancing, shouting, full of buoyancy and life, on the most picturesquely lighted grounds, in full view of the beautiful Bay of Naples, with Vesuvius in the background, cannot be seen anywhere. The first prize was accorded to Signor Valente for a lovely canzone, full of brio and melody.

Madame Jomelli on La Lorraine.

Jeanne Jomelli, one of the prime donne of the Manhattan Opera House, sailed from Havre, Saturday, October 12, on the steamer La Lorraine, for New York. The singer is booked for a short concert tour in this country before the opera season opens. From Europe it is reported that her voice is better than ever.

OBITUARY.

Mrs. Max Liebling.

Mathilda Liebling, wife of Max Liebling, the well known pianist, died suddenly of heart failure last Thursday while on a visit at the home of her son, William, in the Knickerbocker Apartment, Ninety-seventh street and Broadway. She was fifty-seven years old. The blow is a peculiarly sad one, as Mrs. Liebling had been the soul and inspiration of an unusually devoted family circle, and was possessed of an exceptional ability for making herself beloved by her relatives and friends. Mr. and Mrs. Liebling, who recently celebrated their thirty-fifth wedding anniversary, had just moved into a new home at 312 West 109th street. Besides her grief stricken husband, Mrs. Liebling is survived by four children—Leonard, James, William, and Mrs. A. R. Mosler, formerly Estelle Liebling. Mrs. Liebling's body was incinerated at Fresh Pond, L. I.

Kitty Cheatham in Atlantic City.

Kitty Cheatham gave one of her charming recitals at the Marlborough-Blenheim in Atlantic City Monday evening, October 14. Flora MacDonald was at the piano. The program follows:

- Two Eighteenth Century French Songs—
Mon Petit Cœur Soupire.....Weckerlin
Maman, Dites-Moi.....Weckerlin
An Old Romance of Two Family Portraits.....D'Hardelot
Written for Miss Cheatham.
- Three Old Negro Melodies.
Children's Songs—About Dolls—
Jerushy.....Gaynor
The Sugar Dolly.....Gaynor
About Animals—
The First Friend, from Kipling's Just So Stories.....German
The Cow, Robert Louis Stevenson.....Graham Peel
The Hodge Man.....Troubridge
Manuscript written for Miss Cheatham.
- Two Nursery Rhymes—
Little Boy Blue.....Coolidge
Ding-Dong-Bell.....Coolidge
- Three Modern Negro Songs—
Is You?.....Bond
Why Adam Sinned.....Rogers
Don't Be What You Ain't.....Hein
- Two Recitations—
Butterflies, from the French of François Coppée,
Minnie Cochrane
Slumberland, written for Miss Cheatham.
- The Sorrows of Two Little Boys—
Waltzing.....Carpenter
Practicing.....Carpenter
An Ill Wind That Blew Somebody Good.....Gilbert
A Nonsense Rhyme, A Lady of Niger.....Lang

Granberry Piano School.

Dr. Nicholas Elsenheimer, who has established an international reputation as a musical pedagogue, gave a lecture-recital at the Granberry Piano School Saturday afternoon, October 12. The subject was "The Music Teacher's Equipment." Few men are better qualified to discuss this topic, and it is needless to state that the speaker told the students and other musicians assembled some wholesome truths, giving the advice mostly needed in the matter of thorough training of music teachers. This was the first in a series of recitals which Dr. Elsenheimer will give at the Granberry School, of which he is now a member of the faculty. The illustrations played Saturday included:

- Two Part Inventions, Breitkopf & Haertel—
C minor.....Bach
F major.....Bach
B flat major.....Bach
- Twelve Etudes, op. 25.....MacDowell
Hunting Song, F major.....MacDowell
Under Bright Skies, C minor, op. 2, No. 3.....B. L. Whelpley
Novelette, F major, op. 21.....Schumann
Liebestod, Tristan and Isolde.....Wagner-Liszt

Christine Miller's Engagements.

PITTSBURGH, October 12, 1907.

During the past week Christine Miller has been engaged to sing with David Bispham in "The Vicar of Wakefield," when the opera is presented in concert form at the first meeting of the Art Society, October 15. On the following evening Miss Miller and the Mendelssohn Trio will give a recital before the members of the German Club, and on Thursday evening of the same week these artists will be heard in recital at West Bridgewater. Luigi von Kunits has engaged Miss Miller as soloist for his fourth popular concert at Old City Hall in November. Miss Miller is in great demand for "The Messiah," and has refused several engagements because of conflicting dates. Her latest bookings for this oratorio are Wooster and Steubenville, Ohio. In February this popular contralto goes to Cleveland to sing in Elgar's "Dream of Gerontius" with the Oberlin Musical Union and the Thomas Orchestra, and on her Western trip, in March, she will give a recital before the Schubert Club, of St. Paul, Minn.

THE BLONDE AT THE MACMILLEN CONCERT.

"Isn't he the dearest thing?"

The girl with the weeping willow feather and the double row of blonde puffs gazed soulfully at Francis Macmillen.

"But so much smaller than his pictures would lead one to believe," said her friend with the soft, Southern drawl,



"and much younger looking. Twenty-two, did you say? I reckon he is younger."

"Isn't he too handsome for anything?" pursued the



blonde, still in a questioning mood. "So awfully artistic looking. Not a bit like an American."

"I have known Americans who looked just as artistic," said the Southern lady, "but, unfortunately, they were not as artistic as they looked."

"Wasn't that just too heavenly?" gushed the blonde, patting her puffs with tender care. "I wonder what it was. Oh! Mercy! Mozart. Did you ever! It sounded quite modern. Mozart is so old fashioned and tinkly."

"I wonder if his mother is living," mused the Southern lady, referring to the violinist.

"I am sure I don't know," responded the blonde. "He has brothers, I believe."

"If he had a thousand brothers, or even fathers—well, you know what I mean—it would be nothing compared with a mother's love and pride in her son. I would give my life for a son like that," the Southern lady said.

"Dear me, Adele!" exclaimed the blonde. "You do exaggerate so! What is this thing by 'Vectamps'? Have you ever heard it?"

"Yes, and played it, too," replied her friend. "But," with a twinkle in her eye, "I think you have the name wrong."

"Well," and the blonde looked very superior, "I don't

see why they have such silly names for anyway. The French are so stupid. When I was in Paris this summer I couldn't make them understand a word I said. And Mademoiselle said I had a splendid accent. Oh! There's Mrs. Humphries (bows sweetly). Doesn't she look a fright in pink. I don't see how she dare do it. As I was saying, when I was in Paris I met Kitty Blanchard and told her that I had just come from Varsella. She laughed in my face and said I meant Varsoy or something. As if I didn't know what I meant. She is the rudest thing!"

"Sh! He is going to play," admonished the Southern lady.

"My!" said the blonde in ecstasy, "Isn't he as graceful as a girl?"

"You mean some girls, don't you?" said the Southern lady.

"Well, as graceful as a graceful girl, then!" pettishly exclaimed the blonde. "You are too exasperating." Her mind wandered at once. "He is too perfectly adorable. That Deboosey thing is awfully queer. I am so glad that he didn't fall down the Alps. Of course, I know it was a press agent story. But I think it is so undignified for musicians to advertise that way. I am sure Mr. Macmillen would not have allowed it if he had known."

"Perhaps," said the Southern lady, hiding a smile behind her program. "But the very greatest artists, and those with long established reputations—Rosenthal, Paderewski, De Pachmann, and even the divine Sara herself—do not hesitate to make use of such means to bring themselves before the public. As far as I am concerned I congratulate Macmillen in having managers of up to date methods of advertising."

"My dear Adele," said the blonde pityingly, "I don't see why you should get excited about it. I think Madame Van Dyk has a real pretty voice. The accompanist is very fine? Why, I hadn't noticed. Very German looking."

"Oh! Pshaw!" drawled the Southern lady, drawing on her coat. "What's the use!"

THE LISTENER.

A Pupil of Victor Harris.

Grace Carroll, for four years a pupil of Victor Harris and contralto soloist of the Crescent Avenue Presbyterian Church, Plainfield, N. J., is to give a recital at the Casino in Plainfield on Friday evening, November 1, assisted by Alexander Saslavsky, concertmaster of the New York Symphony Orchestra, as violinist, and Victor Harris, accompanist. Miss Carroll will sing songs by Martini, Giordani, Schubert, Schumann, Brahms, Victor Harris, Arthur Foote and Clutsau.

Soloists for Volpe Concerts.

Jean Gerardy, cellist; Marie Herites, violinist, and Jeanne Jomelli, soprano, have been engaged for concerts at Carnegie Hall with the Volpe Symphony Orchestra. Gerardy will appear with the orchestra Thursday evening, November 21, and the prima donna and violinist Thursday evening, January 23.

MR. MELBA writes: "There is so much valuable material in Professor Wesley Mills' work on 'Voice Production in Singing and Speaking,' that no intelligent vocal student could fail to secure helpful guidance from the technical information so lucidly set forth in its pages."—London, June 18, 1907.

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By WESLEY MILLS, M.A., M.D., F.R.S.C.

Professor of Physiology in McGill University, and Lecturer on Vocal Physiology and Hygiene in the McGill University Conservatorium of Music, Montreal, Canada.

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Director, MR. HENRY RUSSELL

Second Transatlantic Tour 1907-08

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" DESANA
" NIELSEN
" NORIA
" PEREGO

MEZZO SOPRANOS

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" MARCHI
" OLITZKA

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MM. CONSTANTINO
" DANI
" D'AUBIGNY
" GIACCONE
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MM. BLANCHART
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Opening Boston, Mass., Majestic Theatre, December 9th, 1907

New York Address: MR. HENRY RUSSELL, 140 West 42nd Street

THE MAINE MUSIC FESTIVALS.

PORTLAND ME., October 14, 1907.

Portland has the benefit of Bangor as to rehearsal, but Bangor has the benefit of first tide sensation. So, as in the case of first love and marriage, work the compensations. Then, too, Portland has more general entertainment; has clubs and societies of its own, each with its own performance, artists and choruses, "the best ever." A slight touch of the blasé habit tinges somewhat this leap of the great musical feast in Maine. This only outside of festival halls, however. Once within the influence of splendid compositions, big chorus, new soloists and a house filled with congenial spirits, real enthusiasm becomes potent.

Orchestral work in Portland gave evidence of the value of rehearsal. The Dvorák symphony particularly, "Rienzi" overture, Saint-Saëns' "Henry VIII" dances and "La Bohème" selections were finely done, with spirit, life, rhythm and sympathy. The accompaniments were complimented by all the artists, including Madame Calvé and the French company.

The instrumentation in "Samson and Delilah" caused much applause. The ballet music was received with rounds of applause, and Director Chapman and the men had an ovation after it that was stirring.

Daniel Beddoe and Janet Spencer were applauded to the echo at various telling points where applause was allowed. (The work was given as a continuous whole in Bangor.) Both artists were in excellent voice and spirit. Miss Spencer had gone from Bangor to fill her Sunday choir duties in New York, but returned promptly for rehearsal.

The entire work was more smooth and finished than at the first rendition. Cecil Fanning is to be highly commended for putting into his work an appearance in consonance with sentiments expressed. His entire work at the festivals was encouraging in hope of a coming school of singers who will "unmask" and give some slight evidence that they understand the words they sing. How can people look exactly the same way when they say "I love you to distraction!" and "The trolley car is going downtown?" The value of Mr. Fanning's "way" is seen in his call upon the public and his filling his houses under adverse conditions on this his festival debut.

A change was made in the Portland matinee which replaced the school chorus work by orchestral numbers, including Grieg music and many choice higher compositions. Roa Eaton sang the same numbers, however, as at Bangor,

winning much applause and many encores, and looking the "little gem" she was styled by the audience.

Clifford Wiley and Virginia Wilson had each repetition of previous hearty receptions, responding to many encores and leaving a fine impression upon the audiences.

Calvé was superb in every sense. The storm that swept New England was at its worst on the morning of her first

ment, people and directors, and not only came, but brought with her her highest, best and most radiant spirits. The sight of such a big audience and the great applause still further stimulated the woman and artist. Calvé sang as if inspired, and over and over, giving herself completely, in voice and manner, and delighting in that peculiar Calvé way unknown to any other.

At the evening performance Calvé fairly swept the people off their feet and seemed to enjoy as they did the intense excitement on both sides of the footlights. The black spangled costume of Bangor was replaced by silver sheen, and the red light from the electric lyre above, glinting through this, gave it the effect of latent fire in moonlight. As General Cunningham expressed it to Vice President Boothby, "Such a spectacle of womanhood is well worth the appearance, if the artist never sang a note." As Calvé herself expressed it, her voice was "never more pretty." The grand aria and all that followed were given in exquisite voice, and with the inimitable impersonation which singers must learn. She was gracious, womanly, queenly, artistic—a revelation to thousands. Portland on this occasion saw one of its proudest and most brilliant festival nights. It was a great risk to bring the highest luxury in the vocal field up here into Maine, but the venture was a grand success. The "step still higher" upon which Mr. Chapman insists will be difficult to make at the next festival.

The French violinist, Renée Cheniet-Decreuse, had a repetition of her Bangor success. This artist could well make a tournée here on her own account. She wins and holds her public as few do. Scarcely ever may such charm of tone and style be heard. Her style and technic are marvelous. Director and musicians listened as if they had never heard the violin before, and the big house was thoroughly stirred. Calvé remained in the wings to applaud, "sa petite amie," and joined heartily in the long applause.

M. Decreuse showed again the complete command of detail in finish, and of gifted poetic conceptions in the same numbers as at Bangor. He is an able, charming and sympathetic artist, an extremely winning personality.

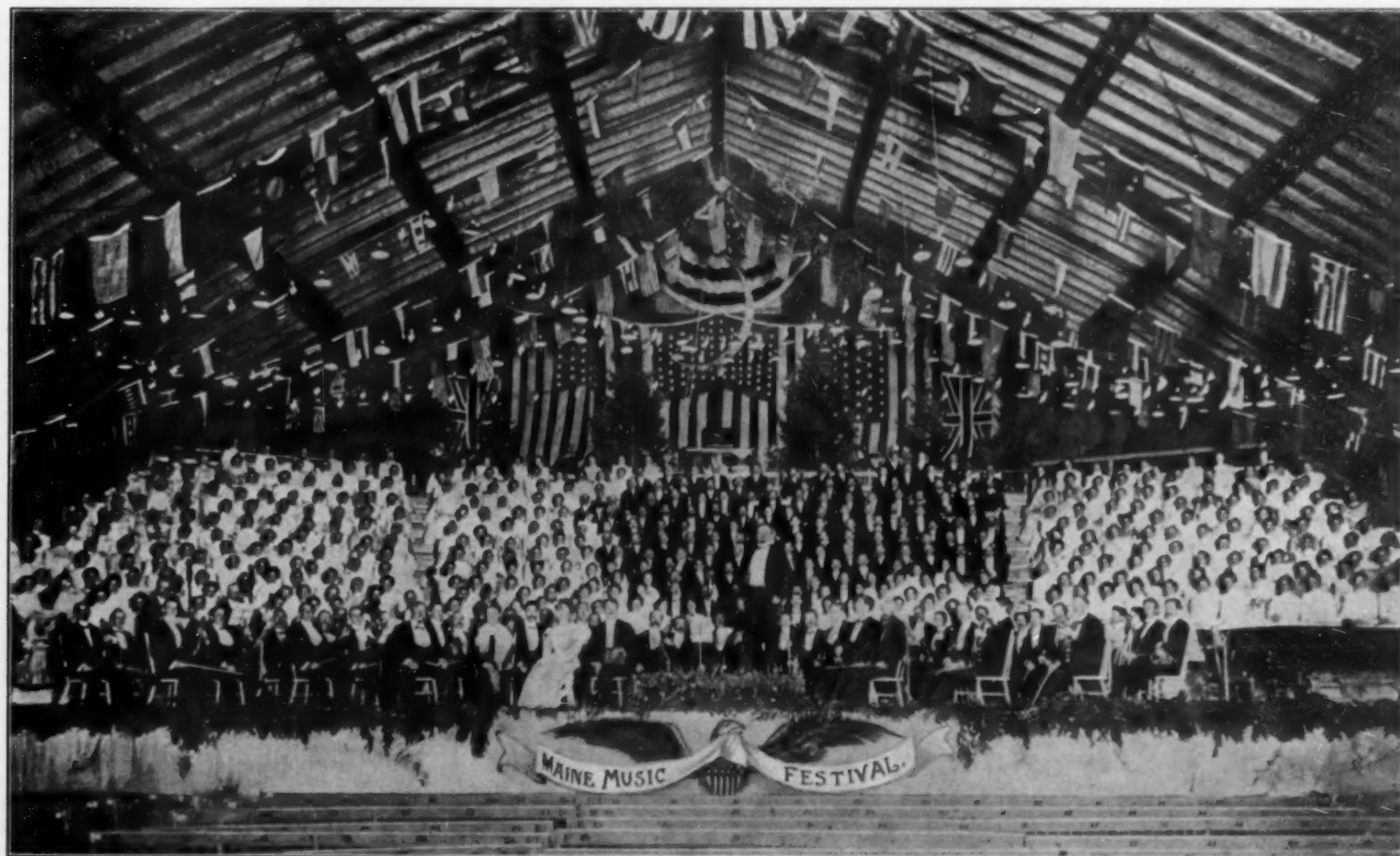
Both of these latter artists are products of the Paris Conservatoire and will be liked by the American public.

For the next festival the intention is to make a feature of the great quantity of local musical talent cropping up in the State of Maine as a result of these festivals.



EMMA CALVÉ.

appearance, and raised anxiety and expectancy to their limit lest the great singer disappoint. Greatly to the credit of the big, beautiful soul that she is, Calvé seemed to realize the serious endeavor being made by the manage-



THE MAINE MUSIC FESTIVAL ORCHESTRA AND CHORUS

quartets, trios, solos, etc., with local accompaniment or orchestra, will make novel and attractive calls upon Maine citizens. For instance:

The quartet of Maine men who figured successfully in solo and ensemble in the "Samson and Delilah" performance, Messrs. Millard Bowdoin, H. L. Eustis, J. F. Mac-Nichol and Thomas Henderson, show what may be done in this line.

May Low, of Bath, Me., caused quite a little sensation in the Portland concerts by her singing of a soprano solo in Meyer Helmund's "Blossoming Branches." Her voice, grace, training and conception quite stirred all, and caused a request that the singer be given a prominent role in next year's concerts. Miss Low is a pupil of Gertrude Franklyn Salisbury, of Boston, and, as a critic remarked, "One might have known it!"

The same part was sung in Bangor by tenor-director Mac-Nichol, of that place, who also sang in "Samson and Delilah."

Grace Swain, of Rumford Falls, is another gifted Maine vocalist, student of the New England Conservatory of Music. Brenda Emery, of Bath, is another, just commencing training.

Mae Silsbie, in Bangor, and Mrs. G. S. Davis, in Portland, as accompanists, show unusual gift of sight reading and playing in the risky and important departments of regular and irregular rehearsals for artists, in encores, changes, surprises of all kinds, and never failing either in ability or disposition. Both task and responsibility are great.

Frances Eldredge, daughter of J. H. Eldredge, of Bangor, a High School girl, played no small part in the Festival, by accompanying the junior school chorus in all their work not orchestral. Her first public appearance, the effort was admirable.

Agnes Additon is another gifted High School girl who accompanies much for Mrs. Charles Tilton, and is studying vocal and instrumental music.

A young French girl, from the Augusta (Me.) schools, sang the solo in the "Marseilles" in the flag numbers. Eva H. Stone is a director of school music in Augusta, is a devotee of the Summer Normal Institute of Methods in Boston, and otherwise ambitious and progressive. Fourteen of her students sang in the Bangor Festival.

Maine Festival Notes.

It speaks well for Portland feeling in regard to the Festival that the main streets of the city were illuminated in colored electric lights by order of the Mayor. The shops also were all in Festival dress. The stage was decorated in Carmen colors, a life size portrait of Calvé, as Carmen; a crimson lyre, United States flags, foliage and electric lighting, in skilful and artistic fashion. Toreador colors, draping the chairs of the orchestra, lit up becomingly the Latin musicians, leaving the German members intact.

To John L. Parker, of Bangor, executive director of the Bangor section, belongs the greatest credit for a large part of the success of the Eastern branch of the Festival. He is gifted with social genius, perception, tact, brains for large effects and small details, concentrated yet suave, and instant in and out of season; forgetful of self wholly, remembering everything and every one else. More than an ordinary share of good looks, a wholesome, frank and manly manner, take nothing from, but add to these unusual powers.

Calvé speaks of establishing a music school in mid-France, her home, similar in enterprise to that of Jean de Reszké, in Paris, and the projected one of Nordica, on the Hudson.

President Beal, of Bangor, personally appealed to the Festival management for the re-engagement of Clifford

Wiley. Mr. Wiley certainly "made good," with interest. This popular baritone has been offered a three years' contract for opera in Madrid. In reply, he cabled, "Why should I?" or words to that effect.

Edward A. Noyes, president; F. E. Boothby, vice president; Irving F. True, John M. Gould, Stephen C. Whitmore, and A. S. Woodman, are leading supporters of the Portland section of the Maine Festival. George E. Smith, president of the Portland Chorus, is one of the handsomest men associated with the work, and unsparing in effort and efficiency.

Up to this time the Chapmans have carried the burden of this yet pioneer work on their individual shoulders. Recently the director has been urging release from all but

He is deeply grateful to her, and is now looking for a competent Yersin French diction teacher.

Willard C. Kimball, of Congress street, Portland, is a well known organist of the city, an ardent music lover, good man and greatly beloved by a large circle. He was a constant attendant upon the concerts.

Abbie Garland, the leading piano professor of Bangor, furnished the local press of the section with music analyses and the story of "Samson and Dalila." The intelligent way in which this was done added greatly to the understanding of the masterpiece when given.

Arthur Beaupré is a promising young pianist of Bangor, pupil of Frederick Mariner, of New York, and endowed artistically in many directions.

A fine private school flourishes in Bangor, directed by Helen Newmann, who returned this week from Europe.

Frank Allen, of the firm of Cressey & Allen, of Portland, bore manfully the important responsibility of the box office end of the Western Festival. Through a convenient window in the office he controlled view and hearing of the other end.

H. S. Pearl, of the Bangor News, was one of the most efficient and successful snapshot artists on the festival field. He is an expert writer besides.

W. Edw. Leonard is to be commended as an example of commercial grace and efficiency in his department for selling the book programs during the festival. Many old heads of business might take pointers from this young man.

Mr. Seifert, of Steinert's Portland music house, and Mabel Jordan have become man and wife since the last festival. Congratulations.

The University of Maine, at Orono, 6 miles from Bangor, has no music department, but has orchestra, glee clubs, etc. Mrs. Fellows, wife of the president, is very musical, having been a student of Fidèle König in Paris.

Mrs. Fred Young, of Boston, a contralto pupil of Charles R. Adams, and member of the St. Cecilia Society, was present at the festivals. Miss Riker, another Boston singer, was also there.

Esperanza Garrigue, of New York, was a conspicuous figure at the festivals, personally and through the success of two brilliant vocal samples—Virginia Wilson and Roa Eaton.

Mrs. F. E. Boothby, of Portland, is one of the leaders for beneficent progress in that city. Her home belongs to the festival and her entertainment is large, graceful and hospitable. She is a rare woman in many ways, and heart and soul in music progress.

Calvé's reception in Portland consisted of rides down the bay and automobile drives through the country. Maine foliage, Maine apples and Maine heartiness were sources of enthusiasm to the French artist.

Festival composition was analyzed and the department edited by Anne Shaw Faulkner, sister of Mrs. Chapman. Samuel Faulkner, the father, came on from Chicago to attend the fêtes, and was the life and soul of greenrooms, wings and footlight vicinities, as elsewhere.

FANNIE EDGAR THOMAS.



William P. Chapman

the artistic side of the movement, now grown to immense proportions. "We burn the barn if Chapman leaves us;" "Mr. Chapman is with us for life;" "If Chapman goes the festival goes;" "Where could we find two Chapmans like this?" "Nobody but the Chapmans could ever have done this"—are some of the remarks made in consternation whenever the threat of resignation is broached.

D. H. Turpin, of Dayton, Ohio, has been the sole vocal teacher of Cecil Fanning, and has the gift of bringing out the dramatic expression shared with Mr. Fanning by many members of the studio. He believes thoroughly in this type of work, making voice first and then utilizing it in telling the story, never permitting it to stand out sterilely by itself.

Mary A. Cryder is responsible for some of the excellent diction of Mr. Fanning, she having coached him in such

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ARMORY AT PORTLAND, ME., WHERE FESTIVAL WAS HELD.

MUSICAL NEWS OF LEIPSIK.

LEIPSIK, October 3, 1907.

Professor Friedrich Valentin Hermann, born at Frankfurt-on-the-Main, February 1, 1828, died at his home in Leipzig, September 27, 1907. He entered Leipzig Conservatory as a student under David the year the conservatory was founded. After the study from 1843 to 1846 he was made a member of the Gewandhaus Orchestra as first viola. In October 1847, he was added to the faculty of the conservatory, and within two weeks he would have completed the half century of active teaching in the institution. In late years his work at the conservatory was confined to the hearing of the chamber music classes, and even within the last few months he has been present at the conservatory student recitals to direct the giving of some work prepared under his guidance. The burial took place in the Johannisfriedhof, where lie David and Hauptmann, besides many others with whom he had been in some way associated. At his grave the Thomaner Chor, under Carlor Schreck, sang hymns, also sang a funeral cantata with the accompaniment of members of the Gewandhaus Orchestra. Hermann's work with that orchestra had extended through thirty years. Following the funeral oration by Pastor Hölcher, Dr. Roentsch, chairman of the conservatory directory, delivered a brief eulogium.

The Leipzig Conservatory has just begun its autumn work with an enrollment showing 130 new students, with quite a number more to enter within the next few weeks. As the students who enter here are generally to remain for from one to four years, the number is a comparatively large one.

The conservatory year book, to include the period from April, 1906, to March 31 1907, has been issued from the press of Breitkopf & Härtel. The attendance shown for that year was 736 students, of whom 355 were male and 381 female. The Kingdom of Saxony was represented by 187, other German states 223, and all other European

countries 237. The number from non-European countries was 89. There were twelve who studied with the aid of stipendiums, and twenty-six more had free scholarships. The public concerts during the year included the two annuals in honor of King Friedrich August's birthday, and of the deceased benefactor, Dr. Justus RADIUS. There were twenty-five of the student recitals, besides the eight annual "examination" or commencement performances, called Prüfungen.

Among the important moves in the management was the adding of four members to the board of directors. Furthermore, the place of musical study director, resigned by both Professors Reinecke and Nikisch, was abandoned and a "Studienrath," or study council, was created instead. Hans Sitt, Julius Klengel and Robert Teichmüller were appointed to that council. The post as teacher of composition, which was resigned by Heinrich Zöllner, was supplied by the election of Max Reger, who came to Leipzig also as director of the University Singing Verein "St. Paul." The death of Friedrich Gumpert, teacher of Waldhorn, occasioned the election of his pupil, Arno Rudolph, to the faculty. Gustav Ewald, teacher of the voice and opera, retired after a service of eighteen years.

The Lehrergesangverein of 250 male voices, under Hans Sitt, has just made a brief tour to Cologne, repaying a Leipzig visit made last year by the Männergesangverein of Cologne. The proceedings were as much social as musical, but two concerts were given on the tour. The first program was sung in Gürzenich Hall at Cologne, and the other was at Wiesbaden, in time for the musical festival then in session. Visits were made to Coblenz and Bonn. At the latter place the Verein conducted Beethoven ceremonies in conjunction with the Bonn Liedertafel, of which Sitt is a prize judge and honorary member. The Leipzig Verein gave its home public a hearing of the program prepared for the tour, and the Albert Halle was sold out on the occasion. The concert was given on September 27, while the regular correspondent of this paper was out of the city. Waldemar Alves, as representative, reported as follows:

"The chorus sang splendidly under the spirited leadership of its own conductor, Hans Sitt. Among the works sung were some by Schubert, Nicodé, Cornelius, Kremser, Sitt, and Friedrich Hegar, the latter represented by his 'Johannis nacht.' It was especially well written and interesting. Sitt's 'Vergebliche Flucht' was performed for the first time and was given warm recognition. The composer has been most successful in portraying the sentiment expressed in the text. This work could be used with every assurance of success by German male choruses anywhere. Julius Klengel played solos for 'cello, and in his own double concerto he had the assistance of his former pupil, Marie Hahn, of Kiel. The widely known soprano, Helen Staegemann, sang two groups of songs, the first by Schubert, the second from the musical folk literature. Frl. Staegemann was in fine voice, and to those who are acquainted with the beautiful voice and fine style of this great artist, no more need be said. Her singing earned the honors of the evening."

Mr. Alves reports further on a Grieg memorial program given September 28 by Gustav Borchers, cantor of St. Peter's church, and on a song recital the same evening by Karl Götz:

"The Götz program offered nothing worthy of mention, for the quality of the music was decidedly below the average. (Folk material by Georg Schumann, Hans Hermann, Mr. Zoder, Zumpe, S. Breu, J. P. A. Schulz, Parlow, Al. Holländer, Joh. Doeber, and three ballads by Loewe.) Although the singer has a fairly agreeable voice, he could do nothing with the songs of his selection."

"The Borchers program consisted entirely of works by the late Edvard Grieg. Mr. Borchers sang several songs and also made preliminary remarks which touched upon the life of Grieg and his work as composer. Hedwig

Borchers, soprano, and Hedwig Linke, mezzo, assisted. Miss Borchers is the sixteen year old daughter of the concert giver. She showed herself possessed of a large, agreeable voice and much interpretative talent. If she continues to develop she will enjoy a fine career. Miss Linke likewise possesses interpretative ability, but her voice is not yet under good control. The program contained, besides twenty beautiful Lieder, the funeral march for piano. Theodor Raillard played this as well as the accompaniments with great refinement."

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BRILLIANT REVIVAL OF PUCCINI'S "MADAM BUTTERFLY."

The revival of "Madam Butterfly" Monday night, in the Garden Theater, by Savage's English Grand Opera Company, equaled in splendor its first presentation in the same place by the Savage company the night of November 12, 1906. The same brilliant surroundings, gorgeous costumes, rich mise en scene, and beautiful women and fine singers, combined to secure a memorable production of Puccini's last, and, perhaps, best opera.

It is a matter of musical history that this work had its first production in La Scala, Milan, February 17, 1904. Its first presentation in America, when it was sung in English for the first time anywhere in the world, was in Washington, October 15, 1906. The honor of having it sung in English belongs to Henry W. Savage, who disregarded the advice of certain wisecracks. They could see nothing but failure in the enterprise, and sought to dissuade him from carrying into effect his long cherished project. This bold impresario tore up by the roots the deep grounded prejudice against singing opera in English. He executed what he purposed to do, thereby rendering an inestimable service to the devotees of opera by enabling them to hear in English the great German and Italian masterpieces. That his efforts are duly appreciated is proved by the throngs which attend all the performances given by his company. For three months last year "Madam Butterfly" was produced nightly in the Garden Theatre, and then Mr. Savage took his company across the continent, appearing in every city of importance between New York and the western extremity of the United States. As the engagements here had been notably successful, so was the tour from ocean to ocean. The season which opened Monday night will close in three weeks, when the company will go to the City of Mexico, then to the Pacific Coast again.

The cast Monday night was this:

"Madam Butterfly," Cho-Cho-San.....Phoebe Strakosch
Suzuki, Cho-Cho-San's Servant.....Ethel Dufre Houston
Kate Pinkerton.....Elaine D. Gilbert
B. F. Pinkerton, Lieut. in the U. S. Navy.....Vernon Stiles
The Official Registrar.....A. Norwood
Cho-Cho-San's Mother.....Adelaide Ott
The Aunt.....Winifred May Baldwin
The Cousin.....Llewella Olafson
The Son.....Gladys Malvern
Trouble, Cho-Cho-San's Child.....Miss Miller
The Geishas—Marie L. Githens, Lola C. Ranchfuss,
Ethel Elliott, Core Belle Riveley, Ethel Post, Gilda B.
McCoy, Ann Allen, Estelle Du Vivier, Ada Schramm,
Jeannette Gerstensaang, Anne Marie Gress, Nell Lavender.
Cho-Cho-San's relatives, friends, servants, coolies, etc.

This was a strong cast. The company as now constituted is stronger in all regards than the original organization was. It contains some excellent singers, who know how to act as well as to sing. The orchestra of sixty capable instrumentalists is ably conducted by Walter H. Rothwell. This leader knows by heart every measure of the score, and directs his men skilfully and secures good results.

From whatever point of view considered, the presentation Monday night was meritorious. Had the composer himself been present he would have been thrilled.

The theater was crowded. Society was brilliantly represented. Many prominent musicians were present. It was

so an analysis or even a detailed description of the work is not necessary in this review. Every time this opera is repeated new beauties are revealed. Constant repetition of the music only serves to enhance its charm. It is an ever gushing fountain of melody, which assuages the thirst of hungry music lovers. No matter how often it is repeated, it could not possibly become prolix or stale. The eulogium bestowed by Shakespeare upon the sorceress of the Nile, "Age cannot wither nor custom stale her infinite variety," might with propriety be applied to "Madam Butterfly." The appositeness of the apothegm instantly becomes apparent.

"Madam Butterfly" exacts the best ability of those assuming the leading roles. So much so, that it is found necessary to utilize six prima donnas, three tenors and three baritones from Europe. For the title role there are four sopranos. Rene Vivienne, the beautiful American girl, whose success at her Washington debut was quickly heralded over the country, was found in Milan by Puccini himself. Another interpreter of Madam Butterfly is Phoebe Strakosch, a niece of Adelina Patti. She brings to the English singing company a voice of accuracy and sweetness, especially adapted to Cho-Cho-San's music. Still another welcome addition to the company is pretty Elisabeth Wolff, for whose release from the Stadt Theater, in Mainz, Mr. Savage had to pay handsomely. Fraulein Wolff enacts the part of the fascinating Japanese girl with all the enthusiasm and naïveté of youth. Her histrionic talent, winning personality and sympathetic voice make her especially suited for the role. The fourth Butterfly is Dora de Philippe, a Parisian, whose intelligent work has received warm commendation.

For the sympathetic and trying role of Suzuki, Mr. Savage has retained Harriet Behnee and Ethel Houston. These two contraltos made successes last season.

For the part of Pinkerton, Mr. Savage was fortunate in securing three tenors: William Schuller is from the Royal Opera in Vienna, where he was an especial favorite in the Puccini roles; Vernon Stiles is an American tenor, one of S. G. Bennett's favorite pupils, who also studied in Milan four seasons, returning to America to make his grand opera debut with Mr. Savage during the season of grand opera in English at the American Theater. A third tenor is William St. Willis, who comes to America with a record of grand opera achievements in Vienna, Berlin and Paris.

Ottley Cranston, whose correct enunciation and resonant voice were features of the "Parsifal" and "Valkyrie" productions, has returned from England for the important part of Sharpless. He will alternate with Thomas D. Richards, the baritone, who sang the part so admirably last year. Mr. Richards is one of a number



ARTISTS IN HENRY W. SAVAGE'S AMERICAN PRODUCTION OF PUCCINI'S JAPANESE OPERA, "MADAM BUTTERFLY."



SCENE FROM THE FIRST ACT OF "MADAM BUTTERFLY."



THE DEATH OF MADAM BUTTERFLY.



MADAM BUTTERFLY AND HER GEISHA BRIDESMAIDS.

of Americans who have been advanced to the front by Mr. Savage. Other Americans in the cast, who give promise of a future in grand opera, are Carl Gantvoort, Francis J. Tyler and Wesley Hubbell, all of whom have studied and sung abroad.

It is apparent that this is a very strong company, capable of giving an adequate presentation of any of the great operas.

The principals as cast for the remainder of the present week are as follows:

Wednesday matinee—Misses Wolff, Houston and Cole. Messrs. Stiles and Cranston. Mr. Rothwell will conduct. Wednesday evening—Misses Strakosch, Behnee and Gilbert; Messrs. Schuller and Richards. Mr. Dopfer will conduct.

Thursday evening—Misses Vivienne, Houston and Cole;

Messrs. Stiles and Cranston. Mr. Rothwell will conduct. Friday evening—Misses Wolff, Behnee and Gilbert; Messrs. Schuller and Richards. Mr. Dopfer will conduct. Saturday matinee—Misses Vivienne, Houston and Cole; Messrs. Stiles and Richards. Mr. Rothwell will conduct. Saturday evening—Mmes. Strakosch, Behnee and Gilbert; Messrs. Schuller and Cranston. Mr. Dopfer will conduct.

A Pittsburgh Program.

This is a characteristic program presented recently in Pittsburgh at the studio of Adolph M. Foerster. It is good to see that the Liszt songs have their practical admirers:

Wedding Music, four hands.....Adolf Jensen
O las dich halten.....Jensen
Waldegessprach.....Jensen
Spring Night.....Jensen
Row, My Gondolier.....Jensen
Consolations, 1, 4, 5, 3, 6.....Franz Liszt
King of Thule.....Liszt
O While I Sleep.....Liszt
Wanderer's Night Song.....Liszt
Knowest Thou the Land.....Liszt
Kling leise mein Lied.....Liszt
Liebestraume, 2, 3.....Liszt
The Lorelei.....Liszt
Rakoczy March.....Liszt

The participants in the foregoing numbers were Helen R. Crookston, Anna Struzka, Marie MacCloskey, pianists; Ella M. Golder, soprano, and F. William Saalbach, baritone.

A. A. A. to Produce "Martha."

The Allied Arts Association, which is preparing "Martha" for production at Association Hall, Brooklyn, on December 2 and 9, announced yesterday that the music committee has at last found a tenor to sing the role of Lionel. There have already been several rehearsals, and several tenors were tried, but only one man seemed to answer all requirements. George C. Carrie is the choice of the committee, and he has accepted. He is a singer of experience, having sung with Nordica and Emma Eames, and is now tenor soloist at the Central Congregational Church.

The selection of George S. Madden, who is the baritone soloist at Holy Trinity, in Manhattan, has also proved a happy choice, and he is singing the part of Plunkett exceedingly well. The minor parts have not yet been cast, and there are several applicants for each part.

Ludwig Wüllner's Triumphs.

Ludwig Wüllner sings himself into the hearts of his audience and yet his interpretations are entirely devoid of excessive sentimentality. It is admitted that he is one of the world's greatest artists and his greatness consists not only in beauty of voice but in absolute merging of self into the spirit of the work. Voice, facial expression, change with the ever varying demands. The following is an example of the press opinions of the great lieder singer:

If Dr. Wüllner scored a great success with his first concert last week, yesterday's concert can only be called a huge triumph for the artist. A numerous audience, such as we have not seen for a long, long while, proffered the concertizer its best thanks and broke out into jubilant applause at the finish. Dr. Wüllner chiefly impresses us by the breadth and nobility of his art. He does not wish to be remembered by detailed littlenesses in coloring, but by the lapidary style in which he fashions each picture before our eyes. How grand and magnifying his interpretation is we could best see by the trifles, such as Brahms' "Kein Haus, keine Heimat" and the "Salamander." Beethoven's song-cycle "An die ferne Geliebte" was most powerfully given. Dr. Wüllner betrayed great dramatic force in Brahms' "Verrat," and above all in "Caecilie," by R. Strauss. The finale consisted of six songs by Schubert, of which we should like to pick out "Eifersucht und Stolz" as immensely full of character. The enthusiastic audience, quite in the

thrall of the recital, called the artist out many times and forced him to give three additional numbers in the course of the evening—"Soldat," "Two Grenadiers" and "Archibald Douglas." This latter ballad, without doubt, was the climax of the whole evening; it was a soulful painting of overpowering effect, of spiritualized feeling and forcefulness. Herr Conrad van Bos is an exceptional accompanist, who, heeding the innermost inspirations of the singer, faithfully follows the high flight of his thoughts.—Norddeutsche Zeitung.

Fun at the Big Festivals.

"Interwoven with the serious history of the Worcester Music Festivals," says Herbert M. Sawyer, the veteran chronicler of Festival doings, "there have been many minor incidents, some humorous, some comic and some pathetic, but all serving to illustrate various facts or tendencies in the growth of the institution. Some of these reminiscences are yearly recalled by veteran festival goers, and the smile or sigh they always evoke are unconscious acknowledgments of the closeness with which the Festival has woven itself into the lives and hearts of their narrators.

"How many of the 'Old Guard' of Festival patrons remember that irresistibly ludicrous moment in the splendid performance of 'Elijah' in 1884, when one of the artists, having conceived the idea that his entrance should be made as dramatic as possible, rushed up the steps leading to the stage and, tripping, sprawled headlong at the feet of the conductor!

"Still earlier in the '80's another attempt to add dramatic effect to the rendition of a masterpiece came to grief in hardly less unexpected manner. The prison scene from 'Il Trovatore' was to be sung, and the tenor was placed beneath the stage while the chorus of monks who bore the burden of the 'Miserere' was placed in a small room to the left of the organ, and the soprano occupied the stage. The conductor was placed behind a wire screen, where he stood concealed. The tenor beneath the stage failed to sing loud enough to suit the conductor, who kept saying 'Louder, louder!' in a quite audible tone. Soprano and chorus responded manfully, mistaking the direction for one addressed to them, until finally the soprano fairly screeched, and the chorus bellowed, but the tenor fell below the key, not being able to hear correctly in his subterranean location. The result was anything but impressive or edifying, as the hardly concealed smiles of the audience testified."

Karl Klein Here.

Karl Klein, the young violinist, who has been in Europe for the past seven years, was a passenger on the Finland, which arrived at this port Monday afternoon. While abroad he studied with Ysaye, Hilf and Wilhelmj, and then began his career as a concert violinist. His success in the musical centers of the Old World has been extraordinary, and he returns to New York with a high reputation preceding him. Young Klein soon will begin a long tour.

Russian Symphony Dates.

The six concerts of the Russian Symphony Society will be given at Carnegie Hall on the evenings of November 14, December 12, January 16 and 30, February 13, and March 5.

Sembrich Recital.

Sembrich will give a song recital at Carnegie Hall on November 12. Her program is to be:

Se Florindo é Fedele (Arietta).....Alessandro Scarlatti
Rose, Wie Bist du Reizend (Romanze).....Ludwig Spohr
Quel Ruscelletta (Canzonetta).....P. D. Paradisi
Oh, Sleep, Why Dost Thou Leave Me? (From Semele).....G. F. Handel
My Lovely Celia (Old English).....George Monro
The Mermaid's Song.....Joseph Haydn
Gretchen am Spinnrad.....Franz Schubert
Lieb Schwan auf Allen Wegen.....Franz Schubert
Wiegenlied (Schlafe, Schlafe).....Franz Schubert
Liebhaber in Allen Gestalten.....Franz Schubert
Röselin, Röselin.....Robert Schumann
Widmung.....Robert Schumann
Wie Melodien zieht es.....Johannes Brahms
Botschaft.....Johannes Brahms
Allerseelen.....Richard Strauss
Rose Red the Light (in Russian).....A. Gretschaninow
But Lately in Dance I Embraced Her (in Russian).....A. Arensky
Motten.....Felix Weingartner
Keine Sorg' um den Weg.....Joachim Raff
Love Has Wings.....James H. Rogers
Love in May.....Horatio W. Parker
Elle et moi.....Mrs. H. H. A. Beach

Buhlig Programs.

The programs to be played by Richard Buhlig at his three piano recitals in Mendelssohn Hall, November 9, 16 and 23, are as follows:

I.
Variations on theme by Handel, op. 24.....Brahms
Two Impromptus, op. 90.....Schubert
Sonata, F minor, op. 57 (Appassionata).....Beethoven
Twelve Etudes, op. 25.....Chopin
II.
Prelude and Fugue for the Organ (transcribed by Busoni).....Bach
Fantasia.....Schumann
Twenty-four Preludes, op. 28.....Chopin
Humoresque.....Reger
Tempo di Minuetto.....Zanella
Mephisto Waltz.....Liszt
III.
(a) Rondo, op. 51, G major; (b) Albumblatt; (c) Minuet,
E flat major.....Beethoven
Three Intermezzi and Rhapsody in E flat major, op. 119.....Brahms
Sonata, B flat minor, op. 35.....Chopin
Prelude, Choral and Fugue.....César Franck
La Soirée dans Grenade.....Debussy
Alborada del gracioso.....Ravel
The Eagle and Allegro de Concert, op. 36.....MacDowell

Luxury for Vienna Players.

Henry T. Finck, speaking seriously, says, jokingly, in the Evening Post of last Saturday: "Players in Viennese theater orchestras will now be able to revel in luxury. Heretofore they have earned only \$400 a year, but from now on, when one of them is called on to play a solo behind the scenes, he will get 40 cents extra, and if the solo is on the stage, that sum will be increased to the dizzy height of 60 cents."

Van Yox Recital of Halle Songs.

Theodore Van Yox, the tenor, will give a recital at Mendelssohn Hall, November 14, devoting his program to the compositions of Eugene Haile, a young German composer.



New York, October 14, 1907.

The International Art Society, Mrs. J. Christopher Marks, president, opened its season October 7 with a members' meeting and musical program, at the Waldorf-Astoria Hotel. This society, organized to protect the musician and elocutionist from appearing before clubs, etc., without fee, comprises members of the musical and dramatic professions, the clergy, society folk and others, and already numbers 200 members. At the outset much was said publicly in praise of THE MUSICAL COURIER and its stand in the matter, the president especially quoting "Nothing for Nothing," an editorial, which was printed in these columns July 3, 1907. William A. Kneen, possessing a fine basso cantante voice of unusual range, was the vocal soloist, singing solos in such fashion as to bring him encores. Sofia Vogel, a young pupil of Anna Jewell, played piano solos well, also uniting with her teacher in a duet, and to close Miss Jewell played the Chopin scherzo, op. 31, with much poetic interpretation and dash; it was very well done. A social hour followed.

Miss Ware, Miss Hoberg and Miss Phillips united in opening their studios, at 257 West Eighty-sixth street, with a reception, October 12, at which many people prominent in the musical and art world gathered in their honor. Miss Ware, known as a composer, and Miss Phillips, whose specialty is the piano, have artistic quarters which will at once appeal to that class which notices and appreciates such things.

Platon Brounoff, the Russo-American, whose many activities are well known, the head and front of the Liberal Art Society, which meets weekly, having a lecture, concert and discussion, has recently established a musical bureau for vaudeville, opera and concert. His knowledge of music and musicians, it need not be said, is far above that of any one in similar business, and this should give his recommendation weight. Elsewhere in this paper may be found particular reference to his lecture-recitals on Russian life and music, and he has booked many engagements for it.

Leo Tectonius, once the pupil of Jacob Schmidt and Emil Liebling, then later with Godowsky, Moszkowski, Gernsheim and Widor, returned to America in 1905, playing in various Western cities with success. In 1906 he again went to Paris, preparing himself for concert work with Marcian Thalberg, the Russian pianist and critic. This authority said of him: "Without doubt, Tectonius stands in the very highest position as an artist, and one can easily predict for him a brilliant future. Among his attributes are a beautiful touch and singing tone. Add to these a commendable enthusiasm and rare vivacity." Last season he appeared as soloist at the Rubinstein Club, and is re-engaged for this season, as well as for the Tuesday Evening Musical Club, composed of prominent society people. September 23 he gave a recital in Warren, Pa., to a large house, and Christmas week he starts on a tour West.

Edward Bromberg, the basso cantante and teacher of the voice, will be found Tuesday and Friday afternoons in Studio 709, Carnegie Hall, the Walter Robinson studio, Mr. Robinson having outside engagements at that time. Safonoff and Neitzel warmly recommend Bromberg.

William E. Chamberlain, baritone, who studied with Francis Stuart, developing a voice of power and expression, subsequently married Mr. Stuart's studio accom-

panist, Miss Loy, and together they went to Berkeley, Cal. He sends friends a program of his song recital at the First Unitarian Church of Berkeley, which contains among others songs by Carl Busch, of Kansas City. He appeared here with the Duss Band, the Mendelssohn Trio, at the Hotel Majestic concerts, and elsewhere with success, and this paper often mentioned his good work.

Alice Breen spent the summer at the St. Regis Lakes, giving two musicales patronized by the cottages and camp colony of millionaires, one being for the benefit of Saranac Sanitarium. Later she was at Stamford, Conn., and at the seashore, and after that she sang at a musicale at Lenox. Miss Breen, at San Remo Hotel, knows of positions for singers and an organist.

Theodor A. Hoeck, pianist (Leschetizky schooling) and composer, has taken a studio at The Gosford, where he receives pupils. He succeeded Albert Mildenberg as piano teacher at a well known girls' school.

Frances Greene, member of the Manuscript Society, has issued cards, receiving pupils in vocal music, piano, theory, at her studio in The Rockingham, 1736 Broadway. She is a pupil of S. Austen Pearce in composition and orchestration.

Leopold Stokowski, organist and choirmaster of St. Bartholomew's Church, played this program at the 5 o'clock organ recital last Sunday, following service: "Funeral March," Mendelssohn; "Dawn," "Lamentation," Grieg; "Imperial March," Sullivan.

Conrad Wirtz has issued formal notice that he is open to engagement as substitute organist. Address 120 West 124th street.

E. Eleanor Patterson, contralto, sings in church, oratorio and concert, also receiving pupils at her residence-studio, 209 West 108th street. She has a reputation also as soloist where a tender voice is needed, as at funerals. The writer recalls much praise bestowed on her after her singing in an oratorio at Chambersburg, Pa., last season.

Eva Emmet Wycoff is available as church substitute; she is an experienced singer, familiar with church routine, reliable and pleasant in all her work, and has substituted for leading singers in the larger metropolitan churches.

Florence Austin announces the opening of her season of violin instruction, and playing at concerts, ensemble, etc. Her residence-studio is at 208 East Seventeenth street; telephone, 1580 Stuyvesant.

Jacob Ginsburg, tenor, and the teacher of Herman Arenson, the heroic tenor now studying in Italy, will give a concert at Mendelssohn Hall November 2, with Paolo Gallico and others.

Chester Searle, who, coming from Cleveland, Ohio, some years ago, achieved considerable reputation here as pianist, organist and composer, has returned from a course of study abroad, having been with Godowsky and Kaun. He issues cards announcing the opening of his studio.

McCall Lanham, of the staff of the American Institute of Applied Music, Kate S. Chittenden, dean, gave a vocal recital at Vassar College, October 9, singing standard classic and modern songs. At the close of the recital, so

continued was the applause, he sang "Mother o' Mine," William F. Sherman at the piano. He will probably sing the same program at South Norwalk later.

Percy Hemus, baritone, has had a very successful season of singing and teaching in Kansas City, Mo., and is now established at 1878 Seventh avenue, corner 114th street; phone number, 884 Morningside.

Christine Adler, contralto, has issued a booklet containing a picture of her attractive person, press extracts praising her singing, other notices of her pupils' singing, and some "Vocal Hints" of practical value.

Paul de Longpre, formerly of New York, celebrated as flower painter, is enthusiastic in musical matters in his Hollywood, Cal., home, and is striving to obtain a municipal band for Los Angeles. "La Farandole," a recent composition, is having success.

Georg Rogovoy, 'Cellist.

Georg Rogovoy, for some years a member of the Imperial Orchestra of St. Petersburg, Russia, now of the New York Symphony Orchestra, is a virtuoso of temperament, exercising much magnetism over his audiences. June 13 he played at a recital in Cincinnati with success, and September 16 at an artists' recital at the Baptist University for Women, Raleigh, N. C., the News and Observer saying in part:

The recital by Mr. Rogovoy proved one of the most delightful musical events which Raleigh has enjoyed, and the audience was enthusiastic. Mr. R. has a great reputation in Europe as well as in America, his playing last night proving his artistic ability. * * * All his solos were delightfully rendered, the artist responding to two encores, so delighted was the audience with his exquisite music.

Mr. Rogovoy has been specially engaged to play solos with orchestra in Pittsburgh, and it is safe to say a treat is in store for the audience.

Guilmant Organ School Lectures.

G. Waring Stebbins will inaugurate the lecture course at the Guilmant Organ School tomorrow, Thursday afternoon, October 17, at 4 o'clock. Mr. Stebbins, who is an exponent of the celebrated Shriglia method, has chosen for his subject "The Voice." Some of the points covered by the lecturer will be—An Analysis of the Voice, Scientific Tone Production, Correct Breathing and Diction. The subject is a timely one and important to organists for their work in choir training. The school reopened Tuesday morning with a large enrollment. Work was begun at once in all departments, and Mr. Carl is enthusiastic over the prospects for the season.

Mary Lansing With Euterpe Club.

Mary Lansing, the contralto, sang at the recent concert of the Euterpe Club, at the Waldorf-Astoria, the aria "Amour, Viens Aider," from "Samson and Delilah" (Saint-Saëns). The singer had four recalls.

Madame Bouton Engaged for Chicago Philharmonic.

Isabelle Bouton, the mezzo soprano, has been engaged for the tour which the Chicago Philharmonic will make next spring, with Max Bendix as conductor. R. E. Johnston is Madame Bouton's manager.

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FRIEDA STENDER'S BRILLIANT CAREER.

A singer, born, raised and educated in New York, who has already won distinction and is constantly advancing in her artistic career, is Frieda Stender. Nature and art have combined to constitute her a great singer. Her voice is a true soprano of adequate range and power possessing a quality both musical and sympathetic, which never fails to touch every listener that is sensitive to the true, the beautiful, and the good in music. The beauty of her voice and her unexceptionable vocalization captivate audiences and disarm critics. Owing to the thoroughness of her schooling this singer has her voice under perfect control, making it serve her every whim, express her every emotion and respond to her every mood. Her method, which has enabled her to achieve all she has accomplished, she owes to Mme. Eugenie Pappenheim, the prima donna teacher and teacher of prima donnas, who took Frieda Stender under absolute control while her voice was still in its plastic state, and moulded it as she willed. In the New York girl the great teacher found a willing, industrious and obedient pupil. The young singer's development from the beginning was consistent, symmetrical and healthy. She was guided along the paths she should go and never once has had to retrace her steps. Indeed, every step she has taken toward the altitudes of art has led her higher and higher. Her musical intelligence has kept pace with her art progress. In her singing her mentality is revealed. Her interpretation of classic and modern songs and her singing of the exacting soprano parts in the great oratorios, are always true. Her interpretative ability, indeed, is as much admired as her unaffected style.

Miss Stender is an oratorio specialist. The excellence of her work in this department of song has caused to be bestowed upon her the appellation, "Queen of Oratorio."

"To be a great oratorio singer," Miss Stender remarked, "is my highest ambition. I believe that there is no higher sphere for the exercise of a singer's talents than the choral field. In opera a singer is not compelled to depend wholly upon her voice. The scenic features and the costumes, the distractions of movement and dialogue, draw the attention of the audience away from the singer's voice and vocalization. Not so with the oratorio singer, who has nothing but her voice and art to sustain her. Her musical success does not depend upon anything else. To succeed in oratorio a singer must have voice, intelligence and correct method. This is a specialty which is cultivated by comparatively few, and yet some of the most renowned singers that ever lived started their careers as oratorio singers. I, for one, shall assiduously cultivate this field and repress any grand opera aspirations I may have. If I can win enduring success in oratorio, my highest ambitions will be gratified."

In the concerts given recently in Atlantic City by the Scranton Singing Society, Miss Stender was one of the most admired of the soloists. Her success in "Elijah" and in "The Swan and Skylark," was unequivocal, and she was the recipient of unusual marks of distinction. The singers themselves joined in the applause that her singing evoked, and at the close of the concerts showered congratulations upon her. Again she brilliantly sustained her reputation as an oratorio singer.

Last spring, Miss Stender made a tour through the Far West, and sang to a large audience in every city she visited. Her reputation had preceded her, and everywhere she was accorded an ovation. The Western newspapers teemed with her praises. Upon her were bestowed many graceful eulogiums. After she had sung for the first time in Helena, Mont., the music critic of the Daily Independent, of that city, thus wrote concerning her singing:

In order to get away from technical musical terms one must say that the singing of Miss Stender is brilliant and tender. To her audience last night she gave a full range of things pastoral, romantic, recitative, dramatic and lullabic. Miss Stender is a great singer. She has more tricks of vocalism than can be credited to her great contemporaries of the operatic stage, but she "gets away" with these same tricks better than any of her more famous and less gifted contemporaries. Miss Stender's voice, described in her own advance notices as "a lyric soprano," is more than lyric. She has the presence, the beauty, the magnetism and the splendor of delivery that belong to a prima donna of grand opera. She has the ease of much nurture and the certainty of established self-confidence. Miss Stender's recital at the Auditorium last night was easily the musical triumph of the season. She reminds one of Emma Juch in the palmy days of that young singer's successes, only the balance of musicianly excellence is with Miss Stender. She is beautiful to look upon and there is a glory in her song that has been missing from the notes of our most famous opera singers. I don't know why Miss Stender has not yet loomed in grand opera, because the grandeur of her voice, the exquisite sense of tonal values which she displayed last night, must be something sure for her eminence as an exponent of the dramatic values of vocal representation.

The newspapers, from Maine to California, have published complimentary articles concerning Miss Stender's singing. From a hundred or more reviews, the subjoined are taken at random:

Miss Stender's fine voice and good schooling were again in evidence last evening, and her concert gave a large measure of down-

right pleasure to those who managed to hear her.—New York Tribune.

Miss Stender has a voice of excellent quality and sufficient power; her tone production is good, and she sings with evidences of good schooling.—New York Times.

At the concert in Mendelssohn Hall, Frieda Stender fulfilled every expectation. The unusual voice, which attracted so much attention last winter, is even more worthy of high praise now. Her method, diction and intelligence are admirable, while in regard to accuracy of pitch, Miss Stender can discount many singers of fame.—New York Press.

Miss Stender possesses a voice of fine quality and ample volume, which has been carefully developed. Her work, considered in connection with her previous efforts, presages for her a brilliant career.—New York World.

Frieda Stender, soprano, disclosed a voice of fine quality and an enjoyable style in an aria from "Carmen," one from Mozart's "Marriage of Figaro," and a trifle from Moszkowski, which were much applauded, and deservedly so.—New York Herald.

Miss Stender was in excellent voice, and sang the aria from "Carmen" with a great deal of temperament, for which she earned salves of applause.—New York Journal.

Frieda Stender, a brilliant young soprano, sang several songs with high artistic capability and with a voice both powerful and sweet in tone. Her pieces were "Je Ne Veux Pas Autre Chose," Neidlinger; serenade, Moszkowski; "Dolce Amour," Emilio Pizzi. At both appearances Miss Stender was given a flattering reception and responded each time with a popular encore.—Ottawa Citizen.

Frieda Stender, a young lyric soprano of New York, was heard in three numbers, and was twice recalled with well-earned applause. Her voice is rich and full, of splendid compass, brilliancy of execution and thorough technique. She has an agreeable personality, beautiful voice, and many other qualities so essential to a successful musical career.—Ottawa Evening Journal.

Miss Stender is the possessor of a well-trained voice, which she uses with good effect, and she rendered a number of songs which won for her hearty acknowledgment.—Quebec Chronicle.

Frieda Stender possesses a soprano voice of strength and sweetness. Her numbers were well selected, and the ease with which she rendered either the high or low notes proved conclusively that singing is a natural gift to her. Hers is a robust soprano voice, and so pleased was the audience, the fair singer was compelled to respond to encores. Her program numbers were Neidlinger's "I Do Not Ask," Moszkowski's serenade, and a waltz song by Pizzi.—Quebec Daily Telegram.

Frieda Stender, an excellent singer, with a voice full of warmth and very powerful, captivated us all with her selections. She had the good taste of rendering her songs in French, a compliment very much appreciated, and to respond smilingly to all appeals for encores.—(Translation) Quebec Le Soleil.

Frieda Stender, a dramatic soprano of exceptional talent, gave Mozart's "Voi che Sapete," the delightful Moszkowski "Serenade," and a group composed of "To Sylvia," by Schubert; "Sealed Orders," by Willeby, etc.—Minneapolis Tribune.

Frieda Stender made her first appearance in Minneapolis singing two groups of numbers, and the solo to the last club number, the "Hymn of Venus." Her voice is large and full in volume, and of a marked mezzo quality; she secures some pretty results in pianissimo high notes.—Minneapolis Journal.

The soloist of last evening's concert was Frieda Stender, an artist from New York. The choice could not have been a better one. She sang the slumber song from Lortzing's "Waffenschmied," von Filitz's "Es liegt ein Traum auf der Heide," and Hildach's "Mein Liebster ist ein Weber," all of which were extraordinarily well rendered.—Michigan Volksblatt, Detroit.

Miss Stender already has many engagements for the season which has just opened. She will sing in various parts of the United States and may revisit Canada. Wherever this singer appears there is certain to be a demand for a return engagement. It is a pleasure to chronicle the successes of so gifted, so legitimate a singer, as Frieda Stender. Her career will be watched with ever increasing interest by her innumerable admirers.

Arthur Phillips, Baritone and Teacher.

Arthur Phillips is again occupied with the various specialties which go to make up his musical life in the metropolis. He has resumed instruction of the voice, one pupil of assured vocal prominence being Mildred Rogers Traver, contralto. As solo baritone of the Brick Presbyterian Church he is free Sunday evenings, which enabled him to appear as special soloist in the First Presbyterian Church of Bridgeport, Conn., October 6, with a re-engagement for October 20. Conductor of the Amateur Glee Club and the Ladies' Friday Morning Club, these organizations this season give three and two concerts, respectively. November 6 he is to give a song recital at Yonkers, N. Y.

Williams Director of Music at Oxford University.

Albert Williams, director of the Grenadier Guards' Band, was recently made director of music of Oxford University. He is the first British bandmaster to hold that distinction. He is also appointed lieutenant in the British army. Lieutenant Williams received a personal telegram of congratulations from King Edward.



Mme. Johanna GADSKI

The Great Wagnerian Prima Donna from the Metropolitan Opera House,

Is now filling her Concert Engagements on the Pacific Coast with her usual enormous success.

Before November 18, when she begins her Operatic Engagement, she will sing in 22 Concerts.

After February 1 she will sing in 30 more Concerts, 19 of which are now booked.

Immediate application should be made for remaining Spring dates of MME. GADSKI.

Mr. David BISPHAM



Opened his Season at Carnegie Hall last Sunday, upon which occasion he was greeted by a packed house.

Previous to his following New York Series on November 7, 14 and 21 he sings 11 engagements in the principal Eastern Cities.

Only three November dates yet open.

December 1 to 20 booked South. Two open dates remaining in this period.

January—Southwest and Texas. Only four dates now available.

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CLARA CLEMENS

MARIE NICHOLS

ALBERT ROSENTHAL

LOUDON CHARLTON
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BOSTON CRITICS COMMEND MACMILLEN.

Francis Macmillen has broken another record. Sunday night of last week the young violinist opened the musical season in New York, and two nights later, Tuesday, he inaugurated the season in Boston with a recital at Symphony Hall. The critics unanimously commended the artist, as the following press notices indicate.

The program leaned somewhat to the technical side, although we are glad to say that some Bach, Beethoven and Mozart was given as an antidote. We can praise the artist's breadth in this more solid school. He does not yet attain the nobility of Ysaie in his Bach playing, but he has a power and steadiness that augur well for the future and the allegro from Bach's Concerto in E major was by no means the least effective work of the evening. But the pyrotechnics of the protean instrument were the points which appealed most to the audience of last night, as they do to almost all audiences, and the turning of the fiddle into an instrument of one string only, and the execution of all kind of acrobatic tricks upon the metal-coated G string by itself, aroused an interest quite out of proportion with musical result. Of course these exhibitions have the sanction of Paganini, and they display dexterity in the greatest degree, but they are monotonies nevertheless. We found Mr. Macmillen admirable in Vieuxtemps' concerto in D minor. In the "Andante Recitativo" of this he displayed a fitting freedom, and the cadenza was most brilliant, while the full tones of the G string passages call for especial praise. In the finale of this concerto also there was commendable brilliancy and surety even in the most difficult skips and runs, while the full-toned character of the harmonics reminded of the broad Wieniawski style. Mr. Macmillen won much applause and many encores.—Louis C. Elson in Boston Daily Advertiser, October 9, 1907.

Lovers of violin music enjoyed a rare treat at Symphony Hall last evening in the violin recital given by Francis Macmillen, assisted by Mme. Rosina Van Dyk, soprano, and Richard Hageman, accompanist. Mr. Macmillen was at his best, perhaps, in the allegro energico of the Vieuxtemps concerto, where his wonderful bowing and showers of double stopping thawed out the large audience, who warmly demanded an encore. Another encore was demanded at the pyrotechnic display in Randegeger's Bohemian dance, and a daintier rendition of Mozart's minuet has seldom been heard in Boston. Mr. Macmillen made a masterful effort, but very little marred, in the last piece, a fantasia for the G string, by Paganini, which piece is seldom played perfectly. The soprano, Rosina Van Dyk, rendered very acceptably F. David's "Chanson du Mysoli," and in her last number, the mad scene from "Hamlet," was heartily encored.—Boston American.

MACMILLEN'S RECITAL BEGINS THE NEW SEASON.

The Violinist, in an Interesting Program, Confirms His Promise and Suggests His Future.

Macmillen's tone in particular has a clear, tempered and undulating beauty that keeps it, unless he deliberately seeks undue emphasis, the characteristic and unforced tone of the violin. He leads and sustains it as the singers say, adroitly, with a luminous sense of melodic line, quick feeling for incidental adornment and keen responsiveness to rhythm. The feeling is unmistakable in his playing, alike for his instrument and for the particular music of the moment. A genuine and praiseworthy youthful ardor sometimes exaggerates this feeling; and a less praiseworthy desire to make immediate and telling effects sometimes over sentimentalizes it. He laid on and spared not in the pompous instrumental declamation of Vieuxtemps' "Allegro Recitativo," and in the thick sentiment of the following "Andante Religioso." But is there any other way to play Vieuxtemps' music? Make it sound, and if there be power in you, you can make your hearers believe anything of it as Vieuxtemps himself used to do and as Ysaie does still. Play it without this rhetoric, and it seems the hollow sham that it really is. Neither Mr. Macmillen's tone nor his style is broad enough to inflate Vieuxtemps' music into the grand style that our fathers loved, but he does make it sound with its characteristic voice. In fact, Mr. Macmillen's promise is clearest and his achievement finest in pieces that court qualities that Paganini and Vieuxtemps knew not. To Mozart's little minuet, for example, he brought a grace of line and rhythm and an unaffected elegance of expression that were truly of the matter and the manner of the music. He disclosed a vein of true poetic sensibility in the mysterious and haunting voices of the night wind, and the shadowy, lapping water in Debussy's barcarolle—mysterious and haunting still even in a transcription from the piano. The tempered beauty of his tone and the undulating quality of it served him well in the fragment of Bach's concerto, in spite of a lacking largeness and freedom, and he brought to Beethoven's romance a communicative warmth and surety of feeling. The reticence of elegance, the grace that charms, the feeling that is continent but still warm and deep are the best traits of his playing. The salons of the eighteenth century would have heard him gladly, and there is a touch of it and of them in his personal aspect. Curiously, too, it was in the elegance and the reticence, the soft and long-drawn beauty of "Deh Vieni" that Madame Van Dyk was most agreeable to hear. In her other pieces it was easiest to think of the shrillness of some of her upper notes and of sandy sharp edges in her singing. In the air from "Figaro," she and her hearers were with Susanna in the Count's moonlit garden.—Boston Evening Transcript.

MACMILLEN RECITAL A SPLENDID TRIUMPH.

Young Violinist Is Being Eagerly Sought for the Drawing Rooms. His Performance Enraptures Symphony Hall Audience.

Francis Macmillen, who shows promise of developing into the greatest of our native violinists, gave a recital at Symphony Hall last night, being assisted by Rosina Van Dyk, a soprano from the Opera House at Amsterdam, and Richard Hageman, pianist. Already the news has gone forth that Mr. Macmillen is being sought by the drawing-rooms. If this be so, his fame and his fortune are assured. If artistry, however, were the only test of popularity or attractiveness, even Symphony Hall would have been crowded last night, for Mr. Macmillen is a splendid artist. He was magnificent last year; he is still more magnificent this year. In other words, he

has been growing, artistically, since he was here before. His art is maturing. Already his technic is marvelous, and he has an overflowing abundance of the spirit that produces "tone." His tone is remarkably large and pure. Indeed, it is only in sense of rhythm, to judge by last night's performance, that Macmillen fails to reach up to the full measure of the mature artist. His rhythm is spasmodic, but that may have been due to nervousness, for it must be remembered that this admirable American violinist has barely reached manhood. His professional career has just begun. But he is well equipped for it. His performance of Bach's exacting Concerto in E major, the first number on the over-long program, was as smooth and brilliant as a diamond. Again he proved his possession of the true artistic spirit in his playing of Beethoven's Romance in F major. His extraordinary technic was amply displayed in the Concerto in D minor by Vieuxtemps, in Randegeger's "Bohemian Dance," and in the Paganini piece for G string alone. Then, to prove his broad virtuosity, he extracted the sweet charm and daintiest grace from the Mozart minuet and from the barcarole by Debussy. This latter number was the novelty on the program, and, with its soft, twilight beauty, was altogether enjoyable. Mr. Hageman showed himself to be a most skilful accompanist, and Mrs. Van Dyk sang acceptably songs by Mûssart, David and Ambroise Thomas.—Boston Journal.

America's own violinist, Francis Macmillen, fresh from a most exciting summer in Europe, inaugurated Boston's musical season last evening in Symphony Hall with marked success. He offered a decidedly varied program, one well calculated to try the merits of



FRANCIS MACMILLEN.

a more mature artist, and came through the ordeal triumphant. His playing last evening showed that he has safely passed a number of the pitfalls that threatened to block his career a year ago. He still fits about others, but from all appearances can be safely counted upon to pass them by as his artistry progresses. He has to a surprising extent fulfilled the promise of a year ago, and has made most unmistakable strides in his art—strides that bring him measurably nearer that goal so freely predicted for him on his first appearance, and which seemed at the time, to some at least, a bit visionary. He has overcome to a pleasing extent that desire to play to the gallery as it were, but still has work cut out for himself in that same direction. That, however, is another item that will pass with the attaining of maturity, it being recognized that the artist is scarcely out of his teens. Mr. Macmillen was most successful last evening in the Vieuxtemps Concerto in D minor. His playing of the Bach concerto was also especially satisfying. Mr. Hageman was a most acceptable accompanist, and Madame Van Dyk won an encore for her singing of the mad scene from "Hamlet."—Boston Traveller.

ENCORES ASKED OF MR. MACMILLEN.

Early Recital by Violinist Was Given Last Evening at Symphony Hall.

Francis Macmillen, violinist, assisted by Rosina Van Dyk, soprano, and Richard Hageman, pianist, gave a recital last evening in Symphony Hall. Mr. Macmillen played the allegro from Bach's Concerto in E major, Vieuxtemps' Concerto in D minor, Romances by Beethoven and Wieniawski, Mozart's Minuet, Debussy's Barcarole, A. Randegeger's "Bohemian Dance" and Paganini's Fantasia for G string alone. Madame Van Dyk sang an air from Mozart's "Mar-

riage of Figaro," David's "Chanson du Mysoli," and Thomas' mad scene from "Hamlet." There was an audience of fair size, although it is early in the season for recitals, vocal or instrumental. The music season begins practically with the Symphony concerts, and before that time there is but little sign of a musical public. Last evening, however, cannot have been a wholly ungrateful occasion for the violinist, as he was greeted with the utmost enthusiasm and was recalled after each group so imperatively that he was obliged to add to the already long program. His performance was generally one of much merit. He has apparently overcome to a large degree his former tendency to slur, and his intonation has markedly improved. In the adagio of Vieuxtemps' concerto he displayed passages of beautiful tone, but his performance of the following allegro was less good in this respect, and was inclined to be uneven. It may be said in general that his work last evening was characterized by much delicacy, but was not always authoritative.—Boston Herald.

Francis Macmillen opened the local concert season last evening in Symphony Hall, making his reappearance here in a violin recital and having for associate artists Rosina Van Dyk, coloratura soprano, and Richard Hageman, pianist. Last season this young and graceful American violinist fairly justified the somewhat extravagant praises that preceded his return from Europe, and this year the continued and favorable reports that have been sent across the water apparently were based upon achievement and not upon friendly enthusiasm. Again last evening the youthful and earnest artist demonstrated his great technical facility, agreeable tonality, power of expression and brilliancy of execution. At times his bowing was hardly big enough and lacked the broadness necessary in so large an auditorium, but in the lighter portions of the program in which he had a surer command of his instrument, his work was generally of a beautiful quality. The young man deserved recognition, for he has unusual musical gifts and with further experience should rank among the foremost in his profession. Last evening's program comprised the allegro from Bach's E major Concerto, Vieuxtemps' Concerto in D minor, Beethoven's Romance in F, a Mozart minuet, a barcarole by Debussy, a romance by Wieniawski, Randegeger's "Bohemian Dance," and a Paganini Fantasia for the G string alone. Madame Van Dyk sang arias from "Hamlet," "The Marriage of Figaro" and "The Pearl of Brazil." The Bach concerto calls for no special mention, but the first two movements of the concerto by Vieuxtemps were given in finely varied moods. The closing movement developed some harshness in the vigorous passages. The latter criticism also applies to Randegeger's "Bohemian Dance"; but the other numbers in the group of five were played with consummate interpretative skill. The pyrotechnics of the Paganini Fantasia were brilliantly performed. Madame Van Dyk has a light soprano voice, brilliant but uneven in quality. She sang her arias with good expression, the florid passages were given with considerable ease and flexibility and her contributions pleased. Mr. Hageman rendered efficient assistance at the piano.—Boston Globe.

Success of Two Abercrombie Pupils.

The following press criticisms tell of the success of two pupils of Charles Abercrombie in "The Merry Widow":

Ethel Jackson as Sonia was constantly an attractive figure. She has a high soprano voice of musical quality and fine texture. Her acting was vivid, magnetic and delightful.—Rochester Democrat and Chronicle, September 24.

Ethel Jackson is the prima donna, and as Sonia, the young Marsavian widow, she has come into her own. One of the most satisfying features of the performance was her singing of "Vilia" at the opening of the second act. One can only say of her that she is the incarnation of Lehar's music. Donald Brian gives color and romance to the role of Prince Danilo. Miss Jackson and Mr. Brian won the hearty applause of the audience in the difficult waltz scene in the second act and in the delectable duet, "The Cavalier." William Weedon as Camille de Jolidon sang and acted well.—Rochester Post-Express.

Miss Jackson in the role of Sonia, the widow, has five song numbers of merit and scored a real hit with her opening song, "Vilia," in the second act, winning several recalls. But her duet, "The Cavalier," with Donald Brian was quite the song success of the opera, no small share of the effectiveness resulting from the clever acting and dancing that were a part of it.—Rochester Union and Advertiser.

Besides the waltz song, Miss Jackson has a charming number at the opening of the second act, entitled "Vilia." She sang it with fine feeling and most artistically. She has a full, rich soprano, of sympathetic quality, and aided by her own personal charm of manner her work was ever a pleasure. William C. Weedon acts and sings well. His fine tenor is heard to advantage in several solos.—Rochester Herald.

Ethel Jackson, in the part of the Merry Widow, infuses into her part all the vivacious charm and coquettishness demanded and tops it all with a soprano voice of sweet tone and well modulated.—Rochester Times.

Mr. Abercrombie has his studio in the Broadway Arcade, Broadway and Sixty-sixth street, New York City.

Warning to the Public.

(Philip Hale in the Boston Herald.)

There are sensitive policemen in Cleveland, Ohio. The Plain Dealer tells of George Miller, a youth of seventeen years, who was arrested as he was hurrying through an alley with a flute under his arm. He said the flute was his. "We'll see about that," said the policeman, and took George to headquarters. Then Captain Schmunk, Lieutenant Walker and the policeman organized themselves into a music committee. George tottled an old familiar Scottish melody known as "Annie Laurie." Severity died from the face of the examiners. A faraway look came in Captain Schmunk's eyes. "I believe the boy told us the truth," cried the detective, jumping to his feet. And now there is one more flute player at large.

New York Symphony Programs.

In addition to the novel features announced last week, the New York Symphony Orchestra will also include in its season a Dvorák program and one devoted to Liszt, in which his seldom given "Faust" symphony will be the distinctive feature and at which Josef Hofmann will perform several compositions of Liszt infrequently heard here.



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sentative for RUDOLPH GANZ.



LILLIAN NORDICA'S OLD HOME AT FARMINGTON, ME.

Birdice Blye's Season.

Birdice Blye will open her season the latter part of October with recitals before some of the educational institutions in Eastern Ohio. Madame Blye is making a large number of engagements for the coming winter, and it is probable she will duplicate the success she had last season when she appeared in the East, South and West. She was also engaged to give the only piano recital before the biennial meeting of the Federation of Musical Clubs in Memphis, as she is a favorite with the musical clubs. She closed the season with two appearances at the Montgomery, Ala., musical festival.

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Pittsburgh Orchestra Concerts.

The dates of the Pittsburgh Orchestra's concerts in that city this season will be: Friday evenings (Carnegie Music Hall), November 1, November 8, November 29, December 6, December 20, January 3, January 10, January 17, January 31, February 7, February 14, February 21, March 6, March 13, March 20; and Saturday afternoons (Exposition Music Hall), November 2, November 9, November 30, December 7, December 21, January 4, January 11, January 18, February 1, February 8, February 15, February 22, March 7, March 14, March 21.

Madame Maconda's Western Tour.

Madame Maconda, who is making a tour in the Far West this month, has concerts booked up to and including November 1. Her itinerary, past and future, includes visits to the following cities: Boise, Idaho, October 7; Spokane, Wash., October 10; Pullman, Wash., October 12; Walla Walla, Wash., October 14; North Yakima, Wash., October 16; Vancouver, B. C., October 21; Tacoma, Wash., October 22; Portland, Ore., October 24; Seattle, Wash., October 25; Salt Lake City, Utah, October 28; Denver, Col., November 1.

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BESSIE ABOTT AND HER COMPANY EN ROUTE.

Bessie Abott and her company, now making a concert tour of the country, are breaking records in the matter of audiences and enthusiasm. Troy and Buffalo, the first cities visited, extended a royal welcome to the young prima donna from the Metropolitan. The singer's youth, her lovely voice and her perfect vocal method seem to have inspired the music lovers in these cities, for the local managers report that no singer ever received a heartier welcome.

The following was the program in Buffalo, at the concert given in Convention Hall:

- Overture, *Heimkehr* Mendelssohn
 String Quintet and Piano.
 Aria, *Cielo e Mare*, from *La Gioconda* Ponchiello
 Ed. Castellano.
 Harp Solo—
 (a) Gavotte Bach
 (b) *Am Springbrunnen* Zabel
 Ada Sassoli.
 Mad Scene from *Lucia* Donizetti
 Bessie Abott, Flute obligato by Louis P. Fritzi.
 Intermission.
 Andante Cantabile Tchaikowsky
 String Quintet with Piano.
 Aria, *Una Furtiva Lagrima*, from *L'Elisir d'Amore*,
 Donizetti
 Ed. Castellano.
 Harp Solos—
 (a) *L'Aurore* Bizet
 (b) *Valse de Concert* Hasselmans
 Ada Sassoli.
 Aria, *Queen of the Night*, from the *Magic Flute* Mozart
 Bessie Abott.
 (a) *Passapied* Gillet
 (b) *Minuet* Boccherini
 String Quintet with Piano. Cello obligato by Wm. See.
 Grand Duet, *Rigoletto* Verdi
 Bessie Abott and Sig. Ed. Castellano. Supported by
 String Quintet, Flute and Piano.

The following press criticisms tell of Miss Abott's triumph in Buffalo:

FIRST CONCERT CHARMS LOCAL MUSIC LOVERS.

Bessie Abott, Grand Opera Prima Donna, and Company of Finished Artists Open Buffalo Season and Make Instant Hit.

STAR ENTRALLS IN MAD SCENE FROM "LUCIA."

Mlle. Sassoli, Harpist, and Signor Castellano, Tenor, Delight Convention Hall Audience by Their Wonderful Performance—Enthusiasm Forces Encores.

The musical season was formally opened last evening with a splendid grand opera concert by Bessie Abott, prima donna soprano, Metropolitan Opera House, New York, and Grand Opera House, Paris, together with an excellent company of artists, which included Signor Ed. Castellano, tenor; Mlle. Ada Sassoli, harpist, and a quintet of strings from the Philharmonic Society of New York, Felix Frank, first violin; Herman Glaser, second violin; George Glazman, viola; William See, violoncello; F. W. Daehne, bass; Louis P. Fritzi, flute, with Arthur Rosenstein at the piano. The opening number on the program, overture, "*Heimkehr*," by Mendelssohn, for string quintet and piano, was given in a manner which brought out all its warmth and beauty. Following this, Castellano sang the aria from "*Cielo e Mare*" from "*La Gioconda*" in a style that evoked a storm of applause. Mlle. Sassoli, the young harpist, who won fame during her tour with Melba, played two numbers with exquisite charm, a gavotte by Bach and "*Am Springbrunnen*" by Zabel. Miss Abott in the "*Mad Scene*" from "*Lucia*" was delightful, her voice being not only of great compass, but lovely in quality and of sympathetic, vibrant timbre. She was enthusiastically encored. The second part of the program included Tchaikowsky's *Andante Cantabile*, which was given with sentiment and true spirit of artistic interpretation. In the aria from "*L'Elisir d'Amore*" Castellano was magnificent. Mlle. Sassoli in her two other numbers, "*L'Aurore*" by Bizet and "*Valse de Concert*," by Hasselmans, once more displayed her unusual musical gifts and a deep understanding of her art. Miss Abott in the aria, "*Queen of the Night*," from the "*Magic Flute*," was enabled to show her wonderful versatility in dramatic as well as lyric music. Her rendition of this famous aria was one of the finest features of the evening. The closing number, the duet "*Rigoletto*," by Miss Abott and Castellano, was beautiful, both these artists being in such sympathetic accord that its full melodic grandeur was brought out.—*Buffalo Courier*, October 9, 1907.

BESSIE ABOTT, THE FAMOUS SINGER, HERE FOR CONCERT

She Received a Great Reception at Troy Last Night.

As soon as one sees Bessie Abott one knows that the concert to be given by her at Convention Hall to-night will be a success. As soon as one hears her speak the last ghost of a doubt vanishes. A News reporter who talked with her this noon while she was at luncheon on her private car found her to be of that fresh, vivacious beauty which needs no art of makeup. Her soulful eyes, sweet, sensitive mouth and perfect complexion fit her to take the role of any heroine of the operatic stage, no matter how famed her loveliness. Her voice, even in speaking, is exquisitely musical, clear and vibrant, a beautiful prelude to her singing.

"I did not dream I would be so successful at Troy last night,"

Miss Abott said, jubilantly. "The crowds not only packed the hall, but they would not let us go without encore after encore. It was such a unique venture that I rather feared the first night, but every selection went off perfectly. I hope that the Buffalo people will be as enthusiastic."

The manager of the concert company is even more delighted. Miss Abott's singing, he says, was encored time and again and at the end of the performance she was found in tears of gratification and weariness. Signor Castellano, the wonderful tenor, whose style and voice so much resembles Caruso's, is now at his best, which is altogether inspiring. Buffalo people who miss hearing these famous selections from grand opera this evening will be starving their souls and robbing their sweetest memories.—*Buffalo Evening News*.

Miss Abott is traveling in her private car *Iolanthe*. The tour is fully booked, and from all points come reports of large advance sales. The itinerary was published in *THE MUSICAL COURIER* last week.

Treble Triad Work in Portland, Ore.

PORTLAND, ORE., October 18, 1907.

St. Mary's Academy has opened this year with exceptionally large music classes. The chorus of over sixty voices, known as the



BESSIE ABOTT.

Treble Triad, has already begun work. Its study, so far as outlined, will include "*The Lady of Shalott*" (Bendall); "*The Snow*" (Elgar), and "*The Gleaner's Harvest*" (Lloyd). The Dunning system for juveniles, which was taught in this institution last year, proved so exceptionally satisfactory to both teachers and students that it will be continued on a larger scale this year.

Mrs. Walter Reed starts in a busy season at her new studios in the Tilford Building. The first rehearsals of the Tuesday Afternoon Club, also the popular Treble Clef Club, were called by her for the first week in October.

Miss Steers and Miss Coman open their season about the middle of October with Charlotte Maconda.

Miss Dorothea has returned from four months' study abroad, having divided her time among eminent musical authorities both in Germany and France.

The Rev. Father Dominic, of Mt. Angel Academy, is expected home from Europe within a short time to resume charge of the music department.

Delta Watson, soprano; Meta Brown, contralto; Lacey Wisdom, tenor, and Harry T. Butterworth, basso, composed the quartet which rendered a most acceptable program at the Harvest Festival of the Young Women's Christian Association. EDITH L. NILES.

Saengerfest at Birmingham, Ala.

BIRMINGHAM, ALA., October 14, 1907.

Schumann-Heink will appear in concert at the Jefferson Theater in November.

"*Madam Butterfly*" is also booked at the Jefferson for a presentation this season.

The concert of the Third Annual Saengerfest of the Southeastern Division of the W. A. S. B. was given at the Hippodrome Monday evening, September 23, in the presence of an audience of two thousand people. The chorus and orchestra numbers were well received, although rather unfinished productions. Mrs. Harry McQuade, of Chattanooga; Bessie Cunningham and Glen O. Frierwood, of this city, were greatly enjoyed in their solo work.

Edward G. Powell, vocal instructor and choir director, has spent the entire summer in Germany in company with Mr. Bristol, of New York City, his friend and former teacher.

Marie Kern-Mullin has just returned from Berlin, where she spent the summer with relatives and studying with Frau Lurig.

Glen O. Frierwood, after an absence of two years, has returned to Birmingham and opened a studio in the Watts Building. Mr. Frierwood, who is the possessor of a most pleasing baritone voice, spent last year in study abroad, giving special attention to composition.

Norma Schooler, well known and popular as a voice teacher in this city, left Birmingham in August, sailing September 7 for Hamburg. She will spend two years abroad in work in her special line. Alice Weddell, a piano teacher and soloist of note in New Orleans, was a recent visitor in this city. While here she gave a recital at the Cable Hall to a few friends and musicians.

Adair Hickman, a young tenor, whom Birmingham claims, but for several seasons a student in Chicago, spent a few weeks here during the summer. L.

Musical Notes from Memphis.

MEMPHIS, TENN., October 14, 1907.

Among the recent acquisitions to Memphis musical circles is Miss Mayhew, pianist, who will have charge of the musical department of the High School during the coming year.

R. Jefferson Hull, organist and choir director, has returned from Toronto and is busily engaged in rehearsing his choir in Neidlinger's "*Prayer, Praise and Promise*" and Gounod's "*Redemption*."

Louisville manufacturers have just completed a two-manual organ for the First Baptist Church. The church will be dedicated early in November and the organ about the same time.

About Bloomfield-Zeisler.

Luxuriating in an after dinner cigar in a quiet corner of the veranda of the Koenigswilla at Carlsbad my ears were pleasantly assailed by the crisp, staccato notes of Lisolt's scherzo, says the German correspondent of a New York exchange. An artist was at the piano—but who? Time without end had I heard the Russian's dainty piano conceit. I recalled the elfish manner of Godowsky, who was very fond of it. One night in Berlin, I remember, new horizons of the possibilities of piano tone were opened for me as the clear, cool, pearly notes rippled from the ivories under the subtle fingers of Lhévinne. But the tones now heard awakened other memories. Beneath all the swiftness and the crispness there was a note of passion and an occasional accent of tenderness that came only from a woman's hand. I went back in memory over a decade, to a night in the Arion Club, New York, when a dark, slender, Oriental looking woman sat at the piano and held me spellbound for two hours. Hers was the most unique piano playing I had ever heard. She played Beethoven, Schumann, and Chopin, and every note was individual. No doubt to the pedant her manner would be distracting, but for me it held the keenest enjoyment. It was stimulating and soothing. The temperamental range was phenomenal, now tigerish in an intensity of passion and again full of the depth and tenderness of mother love. It was the first time I had caught the real poetic note in the performance of an American artist.

The scherzo had rippled to its close, and I was sure as though I had seen her that Zeisler was at the piano. Later we met, and, with the childlike simplicity of all great artists, she was pleased when I told her of the morning's incident. Unlike many who have given their lives wholly for great artistic achievements, Madame Zeisler has a broad mental horizon. Most of all she is interested in literature and the stage, and proved in touch with the latest phases of these allied arts in England, France and Germany.

More surprising was the knowledge that this woman, who has assiduously followed a public career and raised a family of boys, has found time to read deeply in the law. "Mr. Zeisler claims that I am a better lawyer than a pianist," she said laughingly. "Deep down in my heart, though, I have a notion I could have made more money as an inventor than as a pianist. I have a passion for machinery. In my workshop at home I can turn out a lot of wonderful things with my carpenter's kit and turning lathe."

New York Philharmonic Dates.

The New York Philharmonic Society concerts will be at Carnegie Hall this season, as usual, and the dates are: November 15, 16, 29 and 30; December 13 and 14; January 3, 4, 24 and 25; February 7, 8, 28 and 29, and March 13 and 14. The soloists include the following: Kirkby-Lunn, Edouard Dethier (violin), Kreisler, Goodson, Gerardy, and Hofmann.

BROUNOFF'S "RUSSIAN LIFE AND MUSIC."

Platon Brounoff, the lecturer, pianist, singer and composer, has elaborated his lecture-recital on "Russian Life and Music," and can give it alone, with or without stereopticon views, assisted by one or two solo singers, and assisted by his Russian à capella, four to twenty selected native Russian mixed voices in the fantastic national costumes. The universal interest in matters Russian has stimulated public attention to such an extent that there is much call for his musical lecture, which is full of information as to Russian life and customs. Witty, bright, possessing distinct atmosphere, Mr. Brounoff is a personality, and this stands forth in every moment of his life and work. His voice has improved, possessing fullness and range, and the writer was nearly moved to tears by his pathetic singing of the Russian song, "Novgorod," now prohibited in Russia. A new song, still in manuscript, is "Roses," written in popular vein, and dedicated to Madame Nazimova; beautiful text and fluent, natural music give it distinction. Mr. Brounoff has given his lecture at the following places:

Harvard Club, Roselle, N. J.
N. Y. State Music Teachers' Convention, Saratoga.
Beethoven Club, Canton, Pa.
Women's Club, Waterbury, Conn.
Educational Alliance, New York (five times).
Board of Education, New York (14 lectures).
Roseville Avenue Presbyterian Church, Newark, N. J.
"Old First" Presbyterian Church, New York (2 lectures).
Philharmonic Club, Washington, D. C.
Women's Philharmonic Society, Carnegie Hall, N. Y.
Musical Culture Club, Hornellsville, N. Y.
Ingleside Girls' School, New Milford, Conn. (twice).
Montclair Club, Montclair, N. J.
Brooklyn, Philosophical Society, N. Y.
Manhattan Liberal Club, N. Y.
Liberal Art Society, N. Y.
Harlem Liberal Alliance, N. Y.
Woman's Club, Arlington, N. J.

A few selected press notices:

The lecture-recital given last night by Platon Brounoff was a charming affair, both intellectually and musically. Commencing with an interesting talk on "Russia," Mr. Brounoff proceeded to describe very wittily and eloquently the development of the music of that country. He illustrated his talk with Russian folksongs and with

vocal and piano selections from a long list of Russian composers. He is gifted with a fine baritone voice, and his jolly manner and unflinching good humor kept everybody laughing.—Washington Times.

A man of keen wit, raconteur, traveler, a singer, pianist and composer, and, above all, an interesting and original character, Brounoff attracts and chains attention from the first moment of his appearance.—Sunday Call, Newark, N. J.

Mr. Brounoff's lecture on "Russian Music," which he illustrated by piano and vocal excerpts, interested the audience immensely. Brounoff is a combination of pianist, composer, singer and wit, and he was the feature of the Saratoga Convention in more ways than one.—Concert Goer, New York.

Brounoff's lecture-recital was one of the finest musical entertainments ever given here. He is a fine pianist, an accomplished singer and a composer of much ability. He interspersed his remarks with humorous anecdotes and witty sayings, which convulsed his hearers.—Elmira Telegram.

He showed the beauties of the merits of Russian music, its progress, and referred at length to famous Russian composers. His lec-



PLATON BROUNOFF.

ture was filled with bright flights, and every one got a good idea of Russian life and music.—Waterbury Democrat.

One of the most delightful entertainments ever given in Hornellsville. His remarks scintillated with witty and trite sayings and amusing anecdotes, which brought forth peals of laughter from the audience. Each subject was illustrated by vocal and instrumental selections from the composers of the period, which were sung and played by Mr. Brounoff in an artistic and finished manner.—Hornellsville Tribune.

Brounoff's lecture-recital at the Harvard Club was a combination of wit, eloquence, instruction, with solo, vocal and instrumental illustrations, and it made a decided hit. There are a few musical entertainments of the present day which cover such an interesting and hitherto unexplored field as these lecture-recitals.—Musical Courier, New York.

Felix Hughes to Open in Cleveland.

After a busy season, divided between a large summer class of pupils and golf, Felix Hughes will open his concert season the first week in November with two engagements in Cleveland—one for the Fortnightly Musical Club, and the other in recital with Olga Samaro. These will be shortly followed by his appearance in Chicago with Francis Macmillen, and recitals for a number of music clubs. Mr. Hughes will appear with the Theodore Thomas Orchestra and Frederick A. Stock in the spring.

American Guild Free Organ Recitals.

A series of free organ recitals will be given this season under the auspices of the American Guild of Organists in the churches of New York and vicinity. The public will require no tickets to these recitals. The dates so far arranged include:

Monday evening, November 11, 1907, 8.15 o'clock, William C. Carl, A. G. O., First Presbyterian Church, Fifth avenue and Twelfth street, Manhattan.

Monday evening, November 18, 1907, 8.15 o'clock, Frank Wright, A. G. O., Mus. Bac., Grace Church, Hicks street, near Remsen street, Brooklyn Heights.

Monday evening, November 25, 1907, 8.15 o'clock, Warren R. Hedden, Mus. B., F. A. G. O., Church of the Incarnation, Madison avenue and Thirty-fifth street, Manhattan.

Monday evening, December 2, 1907, 8.15, Clifford Demarest, F. A. G. O., Reformed Church on the Heights, Pierrepont street, near Henry street, Brooklyn.

Monday evening, December 9, 1907, 8.15 o'clock, Gottfried Fedorlein, F. A. G. O., Church of the Resurrection, Seventy-fourth street, near Park avenue, Manhattan.

Monday evening, December 16, 1907, 8.15 o'clock, M. Brooks Day, F. A. G. O., St. Luke's Church, Clinton avenue, near Fulton street, Brooklyn.

Monday evening, January 6, 1908, 8.15 o'clock, R. G. Weigester, A. A. G. O., New York Avenue M. E. Church, New York Avenue, Dean and Bergen streets, Brooklyn.

Monday evening, January 13, 1908, 8.15 o'clock, F. W. Schlieder, First Presbyterian Church, Jersey City Heights, N. J.

Monday afternoon, January 20, 1908, 4 o'clock, Frank L. Sealy, F. A. G. O., Fifth Avenue Presbyterian Church, Fifth avenue and Fifty-fifth street, Manhattan.

Monday evening, January 27, 1907, 8.15 o'clock, Gertrude E. McKellar, F. A. G. O., Thirtieth Street Presbyterian Church, between Sixth and Seventh avenues, Manhattan.

Monday evening, February 3, 1908, 8.15 o'clock, S. L. Elmer, A. A. G. O., Memorial Presbyterian Church, Seventh avenue and St. John's place, Brooklyn.

Tuesday evening, February 11, 1908, 8.15 o'clock, Albert R. Norton, A. A. G. O., Simpson M. E. Church, Clermont and Willoughby avenues, Brooklyn.

Monday evening, February 17, 1908, 8.15 o'clock, J. Warren Andrews, A. G. O., Church of the Divine Paternity, Seventy-sixth street and Central Park West, Manhattan.

For information address W. R. Hedden, 25 East Thirty-fifth street, Manhattan, chairman of the committee on organ recitals, American Guild of Organists.

Emil Paur Here.

Emil Paur, director of the Pittsburgh Symphony Orchestra, is due here today and will remain in New York a week, thence going to Pittsburgh for the first rehearsals.

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HOTEL NOTTINGHAM,
BOSTON, MASS., October 13, 1907.

One of the largest and most enthusiastic mass meetings in behalf of the People's Choral Union ever held here, met in Symphony Hall today. Fully 1,000 people stood at the doors awaiting entrance long before the appointed hour, while another thousand had gained admission through being especially favored.

The People's Singing Class movement, according to a circular, was inaugurated in February, 1897—ten years ago. Rose L. Dexter, of 18 Exeter street, was a leading spirit in its building process, and two years later it became a fact, the members themselves taking charge of it, and calling it the People's Choral Union, and which has been incorporated the past year.

Circulars were distributed all over the city a week ago, and enlisted the general interest in this great movement, which Samuel W. Cole and his assistants have done so much for. Public spirited citizens were there in plenty, and interest was kept at a good normal pulse until Henry G. Pickering, the president, addressed the assembly, and a real live enthusiasm was kindled. Mr. Pickering displayed a genuine heartfelt pride in the Union, and spoke briefly but warmly in its behalf. A speech followed by Dr. Eliot, of Harvard University, then, Frank Damrosch.

The last speech was made by Samuel W. Cole, who told of what he had tried to do. He claims that all of the assistants give their services, and in order that prospective applicants should not look upon it as a charity, the small sum of 10 cents is charged for rehearsals, which are conducted in various parts of the city on Sunday afternoons. "There are 40,000 people in the South End, and we should at least reach 15,000 of them with good music," exclaimed Mr. Cole.

The singing during the afternoon, by both chorus and Quartet, was very effective, parts of "Samson" being given.

Grace Bonner Williams, Gertrude Edmunds, George Parker, and Charles Delmont were the assistants.

Perhaps the most effective part of the afternoon's program was the singing, by both chorus and audience, of "Star Spangled Banner," "Old Folks at Home," by the Quartet and audience, and "America" to close with.

The belief is justified that a new stimulus must be felt in the Union henceforth after such a stirring meeting. The constitution of the People's Choral Union states, as its primary object, "to promote the love and culture of music among working men and women by means of sight singing classes and choral singing, and by popularizing good music of all kinds."

THE MUSICAL COURIER's representative was allowed to witness a class in progress at Mrs. Barber's Ludlow studios, which opened on October 1 with by far the most flattering prospects of all former years. One young woman was heard to say: "Mrs. Barber, I came here to learn 'manner,'" and in the course of the morning's lecture or small talk by Mrs. Barber was stated that "manner depends upon natural rhythm"; that "grace" and "graciousness" are from the same derivative, and result from an inner development on the part of the individual, but the body is the medium of expression. Judging from the score of unaffected, simple, and charmingly graceful women to be seen renewing lessons, all of them former students of Rhythm at the Barber studios, there is both a psychological and physical process at work there. One pupil said, "Mrs. Barber's work prepares people to express themselves, and call it what you will, 'dramatic art,' 'expression,' 'rhythm,' 'grace,' or 'natural evolution of self,' the work as presented by this teacher will develop the pupil into a higher and more conscious state of being." The school's formal opening will take place on Wednesday, the 23d, at 4 o'clock, when a large number of representative people will be present. Every third Wednesday will be Mrs. Barber's "at home" day, when most interesting programs will be furnished by exclusive artists. The calendar also announces several "mornings" at the studios.

Evelyn Fletcher-Copp announces two explanatory lectures on the Fletcher music method, which will take place at her home in Brookline, Mass. The following notes are presented by Mrs. Copp concerning this world famous system:

Ten years ago this system was introduced into Boston and at that time though it was but in its infancy it received the enthusiastic endorsement of many of our best educators and musicians, among such being the late Dr. Anagnos, George W. Chadwick, J. B. Lang, Thomas Tapper, John Orth, Hiram Tucker, Samuel Cole and many others.

No amount of success nor even the failure of some of its exponents has interfered with the steady growth of the Fletcher Music Method, so that it stands to-day educationally and musically the most perfect method known to the musical world for teaching music to children.

No teacher who has not restudied the method can adequately represent it as it is to-day.

New inventions by Mrs. Fletcher-Copp have opened up a simple but psychologically true method for instruction in modulation, analysis, memorizing and piano playing.

In studying the method the teacher gains for herself basis instruction which rounds out her musical education, so that while it is of great value to the child the Fletcher Music Method is of almost greater importance to the teacher.

"Who will be the soloists of the Cecilia?" is the threadbare question finally answered by a local announcement thus: "The solo singers for the difficult parts (César Franck's 'Beatitudes,' formerly announced in these columns) are to be Gertrude May Stein, the expressive contralto, and E. P. Johnson, Ralph Osborne and Earl Cartwright." At the second concert, February 11, Mr. Converse's "Job" will be sung. Mr. de Gogorza and Daniel Beddoe will sing the male parts here, as in Worcester, and Bertha Cushing Child will sing the music of the Woman of Israel. There are several excellent women

singers in Boston, some of whom are not "brought out," as one local conductor acknowledged, because he did "not wish to take the initiative." Then it is really true that such a state of things exists in "Musical Boston"? Where, then, is our appreciation of good, faithful musicianship, that such and such an organization must introduce a singer for her to become—shall we say, a fad, fashionable—or otherwise?

Francis Macmillen, the renowned violinist, has again visited Boston in a recital in Symphony Hall. He was accompanied by Rosina van Dyk and Richard Hageman, the pianist.

That Mr. Macmillen has commanded attention from every portion of the musical world with his violin playing is not surprising when one listens to his bow's enchantment, and his reading of compositions which one so often hears done in a commonplace way. His fire is subdued and poised, yet none the less animated and magnetic. The enthusiasm in Boston was, perhaps, never greater, and Mr. Macmillen truly captivated all who listened. All of his numbers seemed invested with an individual beauty. He really needed no "assisting artists," for, as one said, "We could listen always to Macmillen." There was a large and much interested audience of music lovers present.

Harriet Godard, better known as "Enrichetta Godard" in Italy, made a sensational debut in Modena as Elsa, it will be remembered, in 1901. Arthur J. Hubbard, of 159a Tremont street, Boston, was her teacher for several years, and this brilliant young singer literally signifies her full belief in her voice master, after years of triumph in foreign lands, by returning and renewing her voice work with Mr. Hubbard. An intermission came into her professional career when she was wooed and won by John Quimby Wood, of Maine, who first heard her in her beautiful role as Elsa. The foreign press, with THE MUSICAL COURIER, teemed with her praise as a singer. Congratulations came from all Modena, and the severest critics pronounced her a perfect singing actress, with a voice of exceeding beauty. Mrs. Wood retired for a year following her marriage, but for actual love for her art, returned, making her re-entrée in "La Bohème." Another retirement became necessary, for her home duties triumphed. Her repertory included "Faust," "Traviata," "Otello," "La Bohème," "Lohengrin," "Rigoletto," "Aida" and others.

Robert Seaman, baritone, well known among musicians here, has been engaged for the season at the Max Weil School of Music, Halifax, Nova Scotia.

Carl Sobeski writes from Bellingham, Wash: "My recital here tonight; house entirely sold out," and sends a list of his songs. Mr. Sobeski was assisted by a pianist. The vocal works included "Caro Mio Ben," Mrs. Beach's "Shenah Van"; "No More," Henschel; "I Love You," Sobeski; aria from Massenet, some old English songs, and Schumann's "The Two Grenadiers." The press praises loudly Mr. Sobeski's singing of the aria and also "Caro Mio Ben" and "The Two Grenadiers." He says, "Away from the Boston east winds, I was never in better voice."

Gertrude Fogler has been engaged to teach the Yersin method of French in the Leland Powers School, of Boston, and the Misses Kelly's school, of Cambridge.

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in Red Wing Seminary, Minnesota;
Norma Dressel and others.
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Pierce Building, Boston, Mass.

tion and language is extending even to the best French clubs in the city, the result being that she will again take part in the annual French play by the Alliance Française some time in November. Miss Fogler's classrooms are at Tenth street, St. Botolph Studios.

Boston well remembers Mary Desmond, the English contralto, who has given many here real pleasure with her singing. Miss Desmond sailed in May for London, England, where she was much engaged in singing during the season there, but her arrival in Boston is announced for about the last of October, when she will again be heard in a new repertory, and will sing at once in one of H. G. Tucker's Manchester choral concerts.

At the Boston Authors' Club on October 4 William Alden Paull was heard in a program of songs, with Louis Besserer, violin, assisting. The numbers were cavatina, Bohm; "Where'er You Walk," Handel, and "The River and the Sea," Johnson; the Wieniawski mazurka and Godard's berceuse; Vannucini's "Luna in Mare"; and the two songs, Sausay's "My Love Is Like a Fairy Dream" and Guy's "Gondola Waits," both with violin obligati. As Mr. Paull excels in diction, being himself a trainer of choir boys and a teacher of elegance in speech as well as singing, his singing proved a rare treat to those who were fortunate enough to be guests of the club. Mr. Paull announces that he will fill similar engagements throughout the season whenever his teaching will allow, and will be found at the Tippet-Paull studios, in Pierce Building.

The Debuchy concert mentioned in these columns last week will consist of French theatricals and romantic music by sixty-three professional players of New York and Boston, with leading wind instrument players' cello and harp from the New York Symphony Orchestra. Charles Giliert, baritone, will assist. The concert will take place in Jordan Hall on the 28th, and program numbers will consist of orchestral pieces from operas by Bruneau, Gounod, Lalo, Bizet, Massenet, Berlioz, Saint-Saëns and Godard. Mr. Giliert will sing airs from "Lakmé," "Damnation of Faust" and the "Drum Major's Air" from Thomas' "Le Caid." Mr. Debuchy will conduct.

The Kneisel Quartet will give their twenty-third series of concerts in Chickering Hall on the dates which follow: November 12, December 10, January 14, February 18, March 17. An announcement gives summary of program works. The assistants will be Miss Goodson, Miss Samarooff, Harold Bauer, Rudolph Ganz and Heinrich Gebhard.

The Sanders Theater concerts to be given by the Boston Symphony Orchestra will number six in all. These, as is well known, are promoted and furnished by Harvard University, and, while they include programs of a high order, the procedure in general is unique. Harvard men act as ushers—when they are present; and, while the public proclamation is issued that a "sale of symphony seats" (never mind the alliteration!) will take place, there are always plenty of them left for those who "happen" in during the winter. First come, first served, is the rule, and all results harmoniously. The dates are now fixed and are Thursday evenings, October 24, November 14, December 19, January 23, March 12 and April 23. Olga Samarooff, Carl Wendling and others will appear as soloists.

Bertha Putney-Dudley, a pupil of Mary Ingles James, who is the contralto of the Second Congregational Church in West Newton, and also the soloist at the Park Street Church during the summer, will be heard in a song recital on October 22, at Court Hall, Huntington avenue. Mrs. Dudley will be assisted by Samuel Gorodetzky, violinist. Some of the vocal numbers will be the group—"He Loves Me," Chadwick; "The Danza," Chadwick; "Till I Wake," Finden; "Morning Hymn," Henschel—followed by several German songs.

Annie Estelle Hollis, a pupil of Clara Tippet, sang at an out of town concert on last Tuesday evening with excellent finish, and created quite an amount of enthusiasm with her all around work, tonal diction and interpretive. Her songs were Mrs. Beach's "Chanson D'Amour," "The Lark Now Leaves," Parker, and Manney's "May Morning."

Caroline Gardner Bartlett has only been engaged to substitute at the Park Street Church, and has not accepted any permanent arrangement.

An evening musical program calendar has been issued by the First Baptist Church of Haverhill, Mass., which gives the plans to be effected from October 6 to March 29, 1908. The conductor is Charles E. Morrison, who overlooks a chorus of fifty voices and a quartet; Hattie Lane Walker, soprano; Carrie Louise Bonette, contralto; Charles E. Morrison, tenor, and Charles Sefton, bass. Among the musical numbers to be rendered before Christmas are no-

ticed: A sacred cantata for soprano solo and chorus; Gounod's "Send Out Thou Light," at which Heinrich Schneckner, harper, will play; "Oh, Clap Your Hands," Stainer, when Charles E. Morrison will sing. "The Messiah" will be given December 1 and "Prepare Ye the Way of the Lord," Garrett.

The Hoffmann Quartet will enter upon its sixth season with three prospective concerts to be given, as usual, in Potter Hall. The assistants will be Mrs. H. H. A. Beach, Jessie Downer-Eaton, Louis Bachner and members of the symphony orchestra. An interesting work will be a piano quintet (MS.) by Hadley, and one, also in manuscript, by Mrs. Beach.

Effie Palmer's pupils are fast achieving results, and since "by their fruits ye shall know them," this seems propitious indeed. Lillian Salmon and Marian Whittaker, both sopranos, gave a program of songs in Norwich, Conn., recently. The local papers were enthusiastic in their comments of these two young singers. Robert Audet, baritone, a Lowell pupil of Miss Palmer, has been engaged as soloist at the Lowell Christian Science Church for the coming year. It will be recalled how impressively Mr. Audet sang in the leading baritone role in the opera "Nicoletti," presented by the society set of Lowell last year. This man must prove a great success in his work, as he has a beautiful voice, personality and energy. He is loud in his praise of Miss Palmer's teaching.

"Of Interest to Those who Desire to Sing" is the title of a modest enough looking booklet sent out over the superscription of E. Cutter, Jr., 6 Newbury street. "Never forget that the vibration of the vocal chords, as they produce sound in the larynx, is the sole source of all conscious resonance or tone placing," a phrase on page 8, has already set the teachers talking, who idly fancy that their respective ideas on tone production cover the universe. Mr. Cutter generously suggests "come, let us reason together," and in no single instance or expression has he claimed to know it all, that disastrous affirmation held by so many inadequate voice teachers. The booklet is interesting, and provokes argument naturally from those who do not teach as Mr. Cutter does. He cites several instances of surprising results attained through his method or system, which in themselves should prove sufficient tests of its efficacy. The pamphlet is terse and well written.

Two piano programs are announced by Leland Hall for Tuesday evening, October 29, and Wednesday afternoon, November 6. Mr. Hall has been studying with Harold Bauer.

The Emma Calvé concert booked for Symphony Hall next Saturday, the 19th, is already enthralling the interest of the thousands of students who are in Boston for the winter, many of whom have never heard the diva. Symphony Hall seats a large number of people, but when Calvé comes it is seldom large enough for the enormous crowds who flock to hear her. Old music lovers never tire of hearing her. Her program is still unknown at this date, but the little mystery but gives added tang to her lovely work. Her assistants are also attracting interest, Mlle. Renée Chemet, the young violinist, and Camille Decreus, pianist, having been married only last week.

The pianola recital to be given by the M. Steinert & Sons Company at Steinert Hall on the 16th inst. will have for the evening's artists Claude Fisher, violinist, with Homer E. Williams at the pianola.

The program includes the Moszkowski valse, op. 34, No. 1, and intermezzo, MacDowell's "Idyll," op. 39, No. 4; Schuetz's allegro moderato, suite in E; "The Magic Song," Meyer-Helmund; "Valse Impromptu," Raff; "Benedictus," Mackenzie; gavotte, Bohm; "Hymne à Ste. Cecile," Gounod; etude in D flat, Liszt; "Hungarian Rhapsodie," Hauser.

These recitals are largely attended and are entirely complimentary. They are, as the cards state, intended to be of interest to all classes of music lovers, and prove another of the many ways Boston has adopted for teaching its public to love and appreciate good music.

Mr. MacDougall, organist and chief of the music department at Wellesley College, Wellesley, Mass., has been given a year's leave of absence from the incumbent duties, and repaired to Europe for that length of time. Professor Hamilton, as acting "head," will assume charge of the organ and choir, and Joseph N. Ashton will conduct the classes in theory in the absence of Mr. MacDougall.

Charles Anthony returns from the Middle West, where those who appreciate a true and sound musician have succeeded in detaining him as director of the Metropolitan School of Music in Indianapolis, and will again be heard in a recital in Boston about the last of October. Mr. Anthony, although young, has already had several seasons of concert work. He was a pupil of Leschetizky for five

years, and in his New York and Boston recitals has always commanded highly interesting and flattering press comment.

Manager Mudgett announces that Rudolph Ganz will be heard in a Chickering Hall recital on November 4, Madame Sembrich on November 8, and Kreisler on November 11, at Jordan Hall. The programs of these artists will be given in these columns later.

"The Beggar Student" was admirably put on at the Castle Square last week, Clara Lane, Louise Le Baron, Hattie Belle Ladd, J. K. Murray and Mr. Davies proving very popular. Miss Lane, however, appears very tired of "making believe," while Miss Le Baron was never in better form, both as to singing and acting. The first night, which is the test, a large crowd greeted the singers. "La Sonnambula" is on for this week.

WYLYNA BLANCHE HUDSON.

NEWS OF MUSICIANS FROM NEAR AND FAR.

Mrs. John Oliver, press secretary of the National Federation of Musical Clubs, has sent out a circular letter to all clubs in the Federation asking for complete lists of officers and other news for reproduction in the musical press.

George S. Madden, the baritone, sang at the opening concert of the Allied Arts Association in Brooklyn, Thursday evening of last week. Mr. Madden was chosen to sing the role of Plunkett at the performances of "Martha," which the Association will give in Brooklyn the first week in December.

Clara A. Korn, the composer and pianist, of East Orange, New Jersey, is becoming better known in her own State. In a recent issue of the Newark Star published an article stating that Mrs. Korn had completed her piano concerto, in D minor, upon which she had been working for the past two years.

Cecilia Winter, contralto, will open her season October 27 at High Point, N. C., where she is to appear alone in recital. Early in November she will fill recital dates in New Castle, Pa., Sharon, Pa., Youngstown, Ohio, and Beaver Falls, Pa. She will also be heard in oratorio.

Kelley Cole, tenor, has returned from his vacation in Vermont and is ready for the season that Loudon Charlton has mapped out for him.

Marie Cross Newhaus, secretary of the Rubinstein Club, of New York, was in Portland to attend the Maine Festivals. She expressed great pleasure at the general success of the director and artists, and was specially interested in the orchestral Grieg souvenir music, she having sung for the composer when in Europe.

Marie A. Aeschmann, the soprano, will give a recital at the First Congregational Church, East Orange, N. J., on October 30. She will be assisted by J. Louis Craig, baritone, choirmaster of the church; Celeste Henderson, pianist; and Ethel Smith, violinist. Miss Smith is a daughter of Wenham Smith, the composer. Miss Aeschmann is a pupil of Mrs. Edward Canfield, of Carnegie Hall.

Song Recitals in Brooklyn.

In the opening song recital in Brooklyn tomorrow night Madame Schumann-Heink will sing arias by Handel and Meyerbeer, and a remarkable list of songs in Italian, German, English and Hungarian. The song composers include Schubert, Loewe, Mendelssohn, Jensen, Bruckner, Rubinstein, Nevin, Chadwick, Carrie Jacobs Bond, Ella May Smith and Rudolf Ganz. The complete program was published last week. The recital will take place at the Baptist Temple.

David Bispham will have the assistance of Bessie Bell Collier, violinist, and Harold O. Smith, accompanist, at his recital in the Baptist Temple Thursday evening, October 24. The baritone will sing the following numbers from his extended repertory:

The Deserted Mill.....	Carl Loewe
The Inkeeper's Daughter.....	Carl Loewe
Tom the Rhymer.....	Carl Loewe
In Memoriam Edvard Grieg, 1843-1907—	
Des Dichter's letztes Lied.	
Mit einer Primula Veris.	
Erstes Begegnen.	
Mit einer Wasserlilie.	
Ein Schwan.	
Mein Ziel.	
Legende de la Sauge (Jongleurs).....	Massenet
Desol d'Amour.....	Saint-Saëns
Il pleure dans mon Coeur.....	Debussy
Chevaux de Bois.....	Debussy
Night Song.....	William G. Hammond
Ballad of the Mermaid.....	William G. Hammond
The Mad Dog (Vicar of Wakefield).....	Lisa Lehmann
The Stuttering Lovers.....	Old Irish



PHILADELPHIA, October 15, 1907.

Musical Philadelphia, after a season of unusual torpidity, will be in active operation by the end of the current month, and the advance announcements already billed promise the most important events heralded in the annals of the city.

Philadelphia grows yearly more musical, which fact is evidenced in the establishment of its own orchestra, the promise of local opera and the steady growth of chamber music concerts and recitals, both in numbers and profitable attendance.

Conductor Carl Polig, of the Philadelphia Orchestra, commenced rehearsals last week, preparing the fine program which he has arranged for the opening of the eighth season of the Philadelphia Orchestra. This will be at the Academy of Music on Friday afternoon, October 18, and Saturday evening, October 19.

The program for the first two performances will represent Beethoven and Wagner. The symphony will be Beethoven's fifth. The personnel of the orchestra is now completed and the sale of season tickets is actively going on, exceeding last season's records.

The Mendelssohn Club commenced rehearsing for the coming season on October 8. The first concert will take place in the Academy of Music on Thursday evening, January 23, 1908, when Brahms' "Requiem" will be given for the first time in this city. The solos have been assigned to Abbie R. Keeley, soprano, and Frederic Martin, basso.

For the second concert, April 9, the Mendelssohn Club will present Elgar's "King Olaf," given for the first time in this city. Marie Zimmerman, soprano; Daniel Beddoe, tenor, and Julian Walker, basso, will be the soloists. The newly elected president of the club is Percival Foerderer.

Henry Gordon Thunder, director of the Choral Society of Philadelphia, announces his usual season of three great oratorios to be given by the society and assisting artists in the Academy of Music. The first of these will be "The Messiah," to be given on December 30, with the assistance of Mary Hissem de Moss, soprano; Mrs. James, of the choir of Holy Trinity, contralto; Nicholas Douthy, tenor, and Herbert Witherspoon, basso. Bruch's "Odysseus" will be given on January 27, 1908, with Sara Richards, soprano; Janet Spencer, contralto; Edward Shippen van Leer, tenor; David Bispham, baritone, and Henry Hotz, basso.

The Choral Society will produce a Bach Mass on April 27, assisted by Mrs. Kelsey, soprano; Gertrude May Stein, contralto; Edward Johnson, tenor, and Henri Scott, basso. For all three dates the Philadelphia Orchestra will assist.

Louis Koemmenich is arranging a season of exceptional interest for the Junger Männerchor, a chorus which he has carried from one achievement to another since he assumed the directorship in 1902.

Musical Philadelphia suffers a great loss in the death of Carl Clemens Samans, which occurred after a brief illness on Thursday, October 3, 1907.

Mr. Samans was prominent as solo pianist, and was one of the finest teachers of piano in Philadelphia.

Edwin Evans has reopened his studio in the Fuller Building and plans for a busy winter. He has engaged to sing with the Pittsburgh Symphony Orchestra and Germania Quartet Club, at Johnstown, Pa.

Tuesday, October 15, Mr. Evans gave a recital of English songs and ballads at the Marlborough-Blenheim, at

Atlantic City, under the auspices of the convention of the American Street Railway Manufacturers' Association.

Edward Shippen van Leer has been appointed head of the vocal department at the Hyperion School of Music. Mr. Van Leer will sing the tenor part in Max Bruch's "Odysseus" with the Choral Society, on January 27, 1908. He has also been appointed solo tenor of the St. James Episcopal Church, at Twenty-second and Chestnut streets.

Perley Dunn Aldrich announces a song recital to be given by him in Griffith Hall, on Wednesday evening, November 6, 1907. Mr. Aldrich will be assisted by the Hahn String Quartet.

Mr. Aldrich's numbers will be old Italian, French, German and English classics with quartet accompaniment, which, together with Mr. Aldrich's explanatory remarks upon the songs before singing, makes the recital promise unusual individuality and charm.

The Sternberg School of Music opened September 16 with many pupils. Mr. Sternberg returned two weeks ago from a summer spent abroad.

Miss Helen Frame, of the faculty of the school, has returned from a summer spent in France studying singing.

The consecration of the new Haskell pipe organ at St. Stephen's Church, Tenth street, above Chestnut street, will take place on Tuesday evening, November 5, 1907.

The organ is one of the most remarkable on record, having been built from designs and under the direction of the organist, Dr. David D. Wood, and voiced in the church also under his supervision.

The inaugural recital by Dr. Wood will be held in the church on the new organ on the Tuesday following the consecration, November 12.

Under Dr. Wood's direction the School for the Blind, at Overbrook, will give Handel's oratorio "Samson" for their winter's work.

The Chorus of the Temple will give a concert directed by Dr. Wood on November 26, 1907. The chorus will be assisted by soloists.

HELEN W. HENDERSON.

Shepard Lectures and Normal Classes.

Frank H. Shepard announces the Shepard Music Education Courses, Carnegie Hall, consisting of: 1. Piano Normal Class in the Shepard Piano Method, piano study simplified; 2. Practical Harmony, ten lecture lessons, harmony study simplified; 3. The Child Voice in Song, six lecture talks, voice culture simplified. Quoting from the circular:

The Shepard Piano System gives the teacher mastery over every teaching problem, compelling, by its unique plan, the development of every desired quality, even in the unmusical. It approaches the subject from a standpoint radically different from the older ways. * * * It is in no sense a kindergarten method, but a broad, philosophical system of artistic training, which includes the physical, mental and interpretive powers. Its students are distinguished, even in the earliest grades, for gracefulness, repose, breadth and beauty of tone, artistic phrasing, musical feeling, freedom of style and relaxation.

A demonstration recital, with a general description of the work, will be given at the first session, for which free cards of admission will be sent upon request.

The Harmony Lecture Course, by its simple but thorough presentation, covers a field hitherto unoccupied. It gives that which the musician needs most to know about theory, and teaches him how to use it in teaching.

The course specializes upon: (1) The foundation principles of music; (2) Chord structure (actual formation of chords upon the keyboard diagram, a full size picture of the keyboard enabling large classes to receive practical keyboard drill); (3) An exposition of the laws of part writing, displaying the simple principles from which the conventional and contradictory rules are derived; (4) The laws of resolution, melodic and harmonic tendencies, and attendant chords; (5) The classification of the chords of the dominant 7th, major and minor 9th, diminished 7th and the three forms of the augmented 6th.

A syllabus of the course will be sent upon application. Free cards of admission for the first lecture sent upon request.

The Child Voice in Song consists of a course of six class lessons, organized at the request of Madame Krauss-Boelte, of kindergarten fame, whose indorsement is given. It is for kindergarten and public school teachers, music supervisors, music teachers and mothers. A foundation of later artistic use of the voice is laid.

A Multitude Greeted David Bispham.

A multitude of music lovers greeted David Bispham at Carnegie Hall Sunday afternoon of this week. It was the opening song recital for the season of 1907-08 and the baritone's first appearance in New York since season before last. The program was one of those rare lists calculated to please and instruct all degrees of singers and vocal students, and, after all, if song recitals have no educational importance they require scant notice. Mr. Bispham is an educator as well as one of the most intellectual singers of this age. Thus he can attract, so early in the season, an immense throng of people on a perfect October afternoon, to linger for two hours (in a wretchedly ventilated auditorium), in order to hear his highly intelligent and artistic interpretations. The program follows:

O Ruddier Than the Cherry, Acis and Galatea.....Handel
Adelaide.....Beethoven
The Wanderer.....Schubert
Selections from Dichterliebe.....Schumann
Erinnerung.....Brahms
Ein Ton.....Cornelius
Caecilie.....Strauss
In Memoriam Edward Grieg (1843-1907)—
Des Dichters Letztes Lied.
Mit Einer Primula Veris.
Erstes Begegnen.
Mit Einer Wasserlilie.
Ein Schwan.
Mein Ziel.
The World Well Lost (MS.).....Walter Damrosch
Accompanied by the composer.
Who Knows?.....Max Heinrich
The Mad Dog (Goldsmith), from The Vicar of Wakefield,
Liza Lehmann
The Stuttering Lovers (new), arranged by Herbert Hughes,
Old Irish

The Handel aria, the Beethoven, Schubert, Schumann, Brahms, Cornelius and Strauss songs have all been on previous Bispham programs. Needless to assert that he sang them with fervor, deep insight and musicianship. The group of Grieg songs aroused unusual interest, and doubtless many admirers of the late Norse composer felt much of the singer's tenderness and emotion as he gave utterance to this characteristic and beautiful music.

Considerable interest was shown in the two novelties—"The World Well Lost" (MS.), by Walter Damrosch, and "The Mad Dog," from Liza Lehmann's "The Vicar of Wakefield," which was written expressly for Mr. Bispham. Into these songs Mr. Bispham threw a great deal of passion, bringing out their dramatic quality effectively.

Mr. Damrosch, who had promised to play the accompaniment of his own song, was detained at home by indisposition, and Harold Smith played the accompaniment admirably. Indeed, Mr. Smith's work at the piano throughout the afternoon was excellent.

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CHICAGO, October 12, 1907.

With the resumption of the Theodore Thomas Orchestra concerts the Chicago musical season may be said to be fully launched, and with the first concerts October 11 and 12, installing the seventeenth season of the Thomas Orchestra, the note is sounded for the annual musical propaganda.

The program offered for the opening concerts was one suited to the beginning of the season, not too engrossing in its demand on the listener, but showing as always the touch of the fine musicianship of the artful program maker—Director Stock. Opening with the Bach suite, in D major, No. 3; following come the Beethoven D major symphony, No. 2, opus 36; Liszt's symphonic poem, "Mazeppa"; Wagner's "Träume," and the "Military" polonaise, by Chopin, both latter compositions orchestrated by Theodore Thomas, and in whose memory they were played, it being the seventy-second anniversary of the birth of Theodore Thomas (born 1835—died January 1905).

The orchestra has added five new members to the personnel, and re-engaged two old members, Carl Wunderle, for the first violins, and A. Heinicke, cellist. The five



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new members are: O. Schubert as first trumpet, whose ability was shown to excellent advantage in the Bach suite and Liszt's "Mazeppa"; Kortschak for the first violins; R. Maedler, contra basso; Mr. Pottig, second horn; and R. Mangold, second violin.

The orchestra's playing yesterday was marked by a smoothness, a finish, a certain suavity, that was quite remarkable after their several months' disintegration.

Financially the opening of the seventeenth season is the most encouraging, perhaps, in the history of the orchestra association. Frederick Wessels, manager of the orchestra, announces that the advance sale of seats has reached \$83,000, over \$3,000 ahead of any previous advance sale.

Several extra concerts are announced for November and December. Kubelik in November, and the Presbyterian Hospital fund concert, with Olive Fremstad as soloist, in December.

The Chicago String Quartet and Mrs. Theodore Worcester, soloist, will give two subscription concerts in Aurora, Ill., this season. At the first concert to be given on October 30 at the residence of C. S. Kilbourne, the program will be: Grieg quartet, and two movements from the Glazounow quartet. Mrs. Worcester will play as soli, "Chant Elegiac," and "Polacca de Concert," by Tschai-kowsky, and Carl Bruchner, cellist of the Quartet, two solo numbers, also the andante by Cesar Cui; and "Am Springbrunnen," by Davidoff. The second concert will be given on December 10, when the Strauss quartet will be the feature.

John Loring Cook announces a series of pupils' recitals for the coming season, the first of which will be given at Cable Hall the latter part of October.

Now that the orchestral season has opened it behooves the music student to look into the advantages offered for the hearing of orchestral music and resolve to profit by those opportunities, not spasmodically but regularly.

Twenty-eight afternoon concerts, embracing, as a fair average between 125 and 150 orchestral compositions, are offered at the nominal admission price of 25 cents for each concert, or in the aggregate \$7 for the season. These 25 cent student tickets may be bought a week in advance for either the Friday afternoon or Saturday evening concert.

No one questions the place in musical art of orchestral music; it is the sum total of the art's achievement, of the art absolute. For students who are seeking the higher

culture, discriminating knowledge of orchestral music is indispensable. Even considering it as but a part in the musical education scheme, it stimulates thought, broadens the musical point of view tremendously, opening up unknown vistas in tonal effects and tonal coloring unknown to the student of voice, or piano, or any one instrument alone—and for the student of theory and composition it is the consummation of authentic, traditional, and artistic reflections and analyses.

For those students studying the history of music, the value of hearing a series of orchestral concerts is invaluable, preceded as these afternoon concerts are by lectures on the programs, given by the more ambitious and conscientious schools and private teachers to their classes in musical history.

It has been said that the history of music is the history of musicians, but it might better be said it is the history of the orchestra, for, from the time of Gluck, the great desideratum in classifying the big men in the musical professions has been their knowledge or lack of knowledge and capacity for expression in orchestral writing. It is in this medium wherein is found the full florescence of musical cause and effect, for the orchestra is the most plastic means for conveying the dramatic meaning, lyric beauty and poetical content of the musical creative mind, whether the ideas be left to posterity in the horizontal or the vertical.

The orchestra, the backbone of music and of musical history, has traveled a long, winding road in its great crusading march begun in the early eighteenth century, when Gossec headed the vanguard of the army militant that came rushing on, increasing and growing and expanding until today even the rank and file of orchestral composers offer problems that in the quintessence of expression in the mental, psychic and emotional, would certainly tax the grasp of the early leaders of the orchestral cult.

It is more a knowledge of the differentiation of musical esthetics, of musical thought, that is needed by students than knowledge of dates, names, form, or number of instruments forming the orchestra in the different periods of its evolution. Though in learning the former, we unconsciously assimilate the latter, but not vice versa, for

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it is quite possible to learn the latter and be quite ignorant of the former.

That the gorgeous, sweeping harmonies or the delicate nuance of harmonies forming the background of the modern Italian school of grand opera, for instance, offer an incisiveness and definiteness of expression far and away beyond the text, no one gainsays. And it is interesting to note in passing that it is the self same magic that has been gradually and most insidiously distilled through years of clarification, until today, in its crystalline purity, we marvel at its effectiveness, which may truthfully be said to have first appealed to the musical world in general through the Wagnerian dramas.

Surely a definite knowledge of all musical literature is essential in one's musical education; the difference between the schools should be distinctly noted, the difference in musical thought and in the musical ethics of periods and personalities.

It should not suffice alone that a student knows Beethoven wrote nine symphonies and the "Pathetic Sonata," he should have some conception of proportion, some knowledge of the distribution of divine favors, so that the question, "Whom do you consider the greatest musician, Beethoven or Paderewski?" would not be possible of utterance, but which really was recently asked the writer by one piano student who expounds the compositions of both famed gentlemen.

A knowledge of all musical literature is of absolute necessity in the building up of a musical education. It is a graceful accomplishment, to say the least, to be able to move about gracefully in the Garden of the Gods, and

to know the luscious peony when we see it, and not confuse it with the useful but plebeian tomato plant.

Poor old Tschaiakowsky, if he could have been a listener at Ravinia Park last summer when his "Pathetic" symphony was played, and heard a dear old lady say to her daughter (who is one of Chicago's younger teachers of piano): "Wasn't it beautiful. Was it the Napoleon one, the one with the Marseilles Hymn?" and heard the daughter reply, "Yes," and the same gentle, old voice continue, "I didn't recognize the hymn, though; they must have left it out"—well, students of musical history might get a prod from Peter Iljitch.

So we say to the students, hear all and every orchestral concert, but know what you are hearing. Know that the difference between a Haydn symphony and a Bruckner symphony is the difference between a sheer piece of linen and a good, warm blanket.

Or if anybody should ask you to differentiate between Mendelssohn's "The Lovely Melusine" and Mahler's best intention, be ready to qualify; or if the Saint-Saëns "Dance Macabre" be substituted for the Brahms D major, be able to recognize the mistake.

And insist that before you are granted a diploma distinguishing you as a full fledged graduate in the operatic class, that you have some slight acquaintance with the musical thoughts underlying "Arlene," and "Aida," and even Gilda, with the characteristic "Rigoletto" tum-tum accompaniment.

Madame Schumann-Heink will open F. Wight Neumann's season with a song recital Sunday afternoon, October 20, at Orchestra Hall.

Marcella Sembrich will give a song recital, under the direction of F. Wight Neumann, Sunday afternoon, October 27, at Orchestra Hall. This will be Madame Sem-

brich's only appearance in Chicago, as she will not appear here with the opera company.

Emma Calvé, soprano, and her concert company, will give a concert Wednesday afternoon, October 30, at Orchestra Hall, under the direction of F. Wight Neumann.

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Madame Calvé's company has been selected with the utmost care. Only artists worthy to be associated with her have been engaged.

Mr. Neumann has arranged with the Hugo Heermann Quartet, of which Bruno Steindel is the cellist, for a series of three concerts, to be given October 31, December 11 and January 16 at Music Hall. Season tickets for the three concerts can now be secured by addressing F. Wight Neumann, at Kimball Hall. The Quartet will be assisted by Ella Dahl Rich, pianist, at the first concert; Mrs. Steindel at the second, and Mrs. Edward Lapham at the third concert.

Max Bendix will give a violin recital, under the direction of F. Wight Neumann, Thursday evening, October 24, at Music Hall. This will be Mr. Bendix's first appearance since his return to Chicago. His program will be as follows:

Concerto	Mendelssohn
Larghetto	Nardini
Variations	Corelli-Tartini
Romanze	Wilhelmj
Canzonetta	d'Ambrosia
Danse Espagnol	Sarasate
Four Etudes (unaccompanied)	
Staccato Etude	Wieniawski
Scherzo Etude	Lauterbach
Etude	Paganini
Arpeggio	Bendix
Concerto, No. IV	Vieuxtemps

The Dunstan Collins Agency have made a contract with Frederick Warde for the season 1908-09. Mr. Warde has been under the management of Philip Ray personally for the past three seasons, and has been a great financial and artistic success. Mr. Warde will be the only attraction managed by the agency which is not musical, but his success has been so great that the agency congratulate themselves on being able to secure the contract.

Emma D. Burk, who has opened an attractive studio at Kimball Hall, was formerly a leading soprano in Pittsburgh, where she was soloist in two of the leading churches. Miss Burk has some very notable references and fine press notices.

The Musical Art Society, Clarence Dickinson, musical director, announces two concerts for the present season, to be given in Orchestra Hall, on December 3, 1907, and March 24, 1908.

Among the works to be presented this season are: "Hodie Christus natus est," a motet for double chorus, by Palestrina; "Sing Ye to the Lord," a motet for double

chorus, by Heinrich Schuetz; "Quoniam" from the sixteen-part mass, by Grel; a Bach motet, "Be Not Afraid"; Bohemian Christmas carol; a cycle of six songs, by Hugo Wolf (first American presentation); Schumann's "Talisman" and "Address to a Toothache"; a graduate, by Brückner; a barcarolle, by MacDowell, and others.

Congratulations are pouring in on Mr. and Mrs. Bruno Steindel on the advent of a daughter, October 6.

Albert Labarthe, the French pianist, opened his season on October 8, at Recital Hall, Auditorium Building, with the first in his series of twelve recitals. Mr. Labarthe's program began with the Liszt E flat concert, the second piano part being played by his pupil, Martha C. Kimmitt, when following came the "Allegro Appassionata," by Saint-Saëns; "Bourrée Fantastic," by Chabrier; Mr. Labarthe's own rhapsodie in B minor; and the Liszt-Busoni "Mephisto Waltz." The possessor of splendid technical equipment, clear, clean and brilliant, Mr. Labarthe, though we may not count him among those pianists who play upon the emotions, is, however, intellectually convincing, and throughout his playing proved the genuine musicianship underlying all his interpretations. As a final encore, Mr. Labarthe played the Chopin A flat opus 53 polonaise with fire, brilliancy and fascinating rhythmic sway, thus bringing to a close one of the best played recital programs recently given by any resident Chicago pianist.

Agnes Lapham played the following numbers at the musicale given by the North End Club on their opening day, October 14: Nocturne, op. 32, No. 1; novelette in F, by Schumann, and the Moszkowski waltz in E. Miss Lapham will tour this season with the Marion Green concert company, and has many other recital dates booked for December and January.

The Walter Spry Piano School announces a series of five artists' recitals, to be given this season by members of the faculty. The first of the series will be a piano recital by Harold Henry, assisted by Bertha M. Kaderly, soprano, on October 29, in Music Hall. A very attractive program has been arranged and students may obtain exchange tickets by applying at the office of the school, in the Fine Arts Building.

A most interesting talk was given by Anna Morgan on October 8, to her Tuesday class, on "The Art of Expression." Miss Morgan dwelt upon diction, and the exact meaning of words; upon the art of elocution, and gave some excellent and practical formulas for the more exact and graceful expression of personality in the everyday life of the individual.

Donald Robertson, who is head of the dramatic department of the Cosmopolitan School of Music and Dramatic Art, is presenting some very creditable work with his pupils now appearing in special matinees at the Garrick Theatre. Members of the company are graduates of Mr. Robertson's classes at the Cosmopolitan School, and

among them is unquestionably much talent, which is receiving the most practical kind of training.

A. K. Virgil, on his annual tour West, was the guest of honor at a matinee given by the Columbia School of Music, at Fine Arts Building, on October 8.

Very artistic circulars have just been issued by Edward Walker, tenor, containing an excellently prepared repertory, which Mr. Walker has given in various parts of the East and where he has always met with the greatest success.

EVELYN KAESMANN.

Wesley Mills' Work on Voice Production.

The daily papers have published many reviews, all of them favorable, on Wesley Mills' work, "Voice Production in Singing and Speaking." The following are from papers in Boston, St. Louis, Columbus, Ohio, Los Angeles, and Pittsburgh:

Wesley Mills, professor of physiology in McGill University and lecturer on vocal physiology and hygiene in the McGill University Conservatorium of Music, Montreal, Canada, issues a work admirably adapted to the needs of the practical voice user. It is entitled "Voice Production in Singing and Speaking, Based on Scientific Principles," and endeavors, successfully, we believe, to furnish a sure foundation for the principles that must underlie sound practice.—Boston Budget.

He has gone into the study of voice production from the physiological standpoint, and has afforded students the means of knowing just what it is that needs training and expertness when effective singing or speaking are to be done. The work is enriched by many illustrations and diagrams, and the text is simple and direct. The volume ought to be worth many times its price to the special audience addressed.—St. Louis (Mo.) Democrat.

The subject is exhaustively treated with extended chapters on all the details of breathing, tone production, the voice producing mechanism, larynx registers, elements of speech and song and mental hygiene, etc. It is a work for teachers, singers and speakers.—Columbus (Ohio) Dispatch.

A book that is making a host of friends is "Voice Production in Singing and Speaking," lately published by the Lippincotts. Dr. Mills is both a physician and a specialist in voice culture, and he has written a book which is both scientific and practical, and which has been received most heartily by singers, teachers of singing, elocutionists and other voice users.—Los Angeles (Cal.) Times.

It is believed that the book unites principle and practice in a way that has not hitherto been done in any similar book in print.—Pittsburgh (Pa.) Dispatch.

Szumowska's Success in London.

Antoinette Szumowska had a great success in London with the Philharmonic Orchestra, John Woods, conductor, on October 9. Mme. Szumowska played the G minor Saint-Saëns concerto.

S O U S A

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Thu. 17 Olympia	Wash. Eve.	Olympia Theatre
Fri. 18 Portland	Ore. Eve.	Nat. Guard Armory
Sat. 19 Portland	Ore. M. & I.	Nat. Guard Armory
Sun. 20 En route		
Mon. 21 San Jose	Cal. M. & I.	Victory Theatre
Tue. 22 Sacramento	Cal. M. & I.	Clunie Theatre
Wed. 23 Berkeley	Cal. Eve.	Greek Theatre, Univ. of Cal.

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HISTORY OF THE WORCESTER MUSIC FESTIVAL.

BY HERBERT M. SAWYER.

It has been claimed that the city of Worcester, Massachusetts, is the only place in the world that for a half century has maintained an annual musical festival. While there are festivals abroad whose history covers an equal or greater length of time, the locality in which they have been held has changed from year to year, as in the cases of the Three Choirs Festival in England, held triennially at Gloucester, Worcester and Hereford, and the Lower Rheinisch festivals of Germany, held in like manner at Dusseldorf, Aix and Cologne. As the maintenance of a music festival involves not only competent performers but an appreciative audience, it is a matter of interest to ascertain the conditions that made feasible the history of the Worcester County Musical Association.

First: As relating to the preparation of performers. The necessary chorus was largely the result of (1) the singing school; (2) the musical convention; (3) the local singing societies; and (4) the instruction in music in the public schools.

(a) The singing school: Notwithstanding the unmusical reputation of the Yankee, there was in early times an innate susceptibility to music, which found its expression in the crude attempts at composition of Billings, Swan, Holden and others, and the consequent organizing of church choirs, whose pride was to execute the fuguing tunes and anthems of these musical worthies. The founding of the Handel and Haydn Society of Boston set a higher standard which influenced the smaller places in the State, and led to the establishment of singing schools, which became a prominent feature in the social life of the communities where they were maintained. Frequently the course of lessons in these schools closed with a concert, which introduced such selections as illustrate the prevailing taste of the time. For a specimen program, take this given in Sturbridge, Worcester County, on April 19 1827, under the direction of Benjamin Salisbury, Jr., of Brimfield.

SACRED CONCERT.

To be Performed at Sturbridge, on Thursday, April 19, 1827,
Under the Direction of

BENJAMIN SALISBURY, JR.

of Brimfield.

Exercise to Commence at 1 o'clock P. M.

PART FIRST.

Anthem, I Was Glad.....Calcott
Saffron Tint.....Mozart
Anthem, Holy Lord God of Sabaoth.....Swaffield
Anthem, O Praise Ye the Lord.....Haydn
Duet, Now Raise the Exulting Strain to Heaven.....O. Shaw
Sons of Zion.....Nauman
Solo, Eve's Lamentation.....King
Anthem, O Sing Unto the Lord.....Whitefield

PART SECOND.

Anthem, Lord of All Power and Might.....Mason
Anthem, Sing O Heavens.....
Scotland.....Clark
Anthem, O Praise God in His Holiness.....
Duet, Rest, Holy Pilgrim.....Phelps
Anthem, O Give Thanks Unto the Lord.....Smith
Solo and Chorus, Sound an Alarm.....Haniel
Duet, Ah, Does Not God.....
Anthem, Hallelujah to the God of Israel.....Haydn
Greenville, Concluding Chorus of Judas Maccabeus.....Handel
Duet and Chorus, We Sing His Love.....Dixon
Anthem, Glory Be to God on High.....Mozart

Captain Salisbury, as he was familiarly called, was a member of the Boston Handel and Haydn Society, living at this period of time in Brimfield, whence his influence as a musical amateur extended over a considerable portion of the adjacent region. His sister, Lucy Salisbury, and Sophronia Sumner, sister of the late William Sumner, were prominent as soloists in the various musical functions of the day. This program shows ability to cope with such music as formed the study of the Handel and Haydn Society at that period of time. Captain Salisbury had his contemporaries and successors who carried on the good work of the singing school and prepared the way for—

(b) The Musical Convention: This form of musical activity, under the inspiration of Lowell Mason and his disciples, reached its culmination about the middle of the last century. In Worcester, Edward Hamilton, B. F. Baker, E. H. Frost and A. N. Johnson were pioneers in this field, followed later by L. H. Southard, L. O. Emerson and Solon Wilder. The course of instruction was normal in character and adapted to the needs of singing school teachers, who gathered in large numbers from far and near. The natural sequence of the Musical Convention was the organizing and development of—

(c) Choral societies: In Worcester one of the earliest of these organizations was the Sacred Music Society, which, in fact, antedated the Musical Convention. This was succeeded by the Mozart Society, the Beethoven Society, the Choral Union and other smaller organizations in which Edward Hamilton, William Sumner, E. H. Frost, A. S.

and B. D. Allen, E. N. Anderson and Seth Richards were prominent as conductors, with Dudley Buck and Carl Zerrahn for short periods. As pianists and organists, Mrs. E. S. Dame, B. D. Allen, Mrs. A. H. Hammond, Messrs. Leland, Morrison, G. W. Sumner, Tucker and Ingalls did duty, with G. P. Burt and C. C. Stearns as leaders in the orchestra. The more skilled singers in the various church choirs were mainly relied upon for the solo work of the concerts. A veteran of more than local reputation was Emory Perry, whose remarkable voice permitted him to successfully essay both tenor and bass roles. Edward Hamilton was the central figure for many years in the musical circles of Worcester. Richness of voice, skill as theorist, organist and violinist, talent in composition, were his characteristics as a musician. Rufus B. Dunbar, a musical enthusiast himself, and inspiring others with his enthusiasm, was the principal tenor, following the retirement of Emory Perry. He was closely succeeded in time by Alexander Stocking, Seth Richards, Henry McConville, F. H. Knight, D. O'Neil, F. Laurence, A. S. Allen, Henry and Albert Benchley, the Metcalf brothers, A. H. Hammond, A. C. Munroe, C. Mason, A. Cutting, Daniel Downey, Walter S. Kennedy and others. The soprano and alto roles were in part taken by the Misses Draper (Mmes. Leland and Kelly), the Misses Nash, Warren (Mrs. Whipple) Fiske, Whiting, Ingraham, Nason, Sumner and Mmes. Houston-West, Doane, Hamilton, Martin (Pierce), Allen, Munroe, Spaulding, Merrill and Harris. The Choral Union continued its existence for a period after the establishment of the festivals.

(d) Instruction in music in the public schools: Whether this was officially recognized by the school board of sixty-five years ago may be uncertain, but at that early period Emory Perry was active in maintaining a juvenile singing school that met in the old town hall before its enlargement. Also the teachers in the public schools made the musical exercises a prominent attraction on the yearly examination days. Some of these teachers had more than ordinary ability in music; notably Mr. Fitch, who was choir director at the Pleasant Street Baptist Church, and Mr. Peck, who was organist at the Union Church. In due time the matter of introducing the teaching of singing into the public schools was discussed and such action was taken as has made it a permanent feature in the school curriculum. The city has been able served in its music department by such well known supervisors as E. S. Nason, I. N. Metcalf, Seth Richards, and the present incumbent, C. I. Rice. These leaders have been influential in creating and maintaining sympathetic relations between the public schools and the Music Association. In the days when the organ in Mechanics Hall was a novelty, the scholars were gathered by thousands to specially arranged concerts, in which the choral performances of the young people rivaled the organ performances that were supposed to be the center of interest. It was the custom at the festival season for the officials of the Music Association to allow the various schools the opportunity of hearing in their own school buildings some of the prominent artists; and the last festival (1906) afforded occasion for fitting return when the youthful singers sang to their seniors in Mechanics Hall, accompanied by orchestra and organ. Under such wise management it has followed that there has been an eagerness to enter the chorus as the graduates of the schools have reached a suitable age and have acquired the necessary skill for membership.

Second: As relating to the preparation of the public for their share in maintaining these long continued festivals. This preparation involved a certain amount of general appreciation of music—the result of (1) the influence of superior teachers, who did their work on other lines than those already mentioned; (2) the private musicales which preceded the later more formal club functions; and (3) the great variety of excellent concerts by the most distinguished artists and organizations from abroad. These influences, combined with those previously mentioned, deservedly gave Worcester a musical reputation.

(a) The influence of the private teachers of music began to be marked when, in the early forties, Messrs. Hambridge and Eastcott commenced their work in the town, which then numbered less than a tenth of the present population of the place. These gentlemen came together from England; Mr. Hambridge a skilful composer, organist and pianist, one of the first in New England to present Liszt's music in the concert room; Mr. Eastcott from the Royal Academy of Music in London, a pupil of Mori on the violin, on which instrument he had no equal in this region. The superior instruction of these men so raised the standard of teaching that Worcester has never since been lacking in those competent for this work. The

music schools also have done their share of the good work by summoning to their assistance experts from the metropolis, and by introducing at an early date courses of lectures on music.

(b) The private musicales: Whatever may be the musical standing of the city of Worcester at the present time, it is fitting to say that sixty years ago it well deserved its reputation as a place where music was cherished. The influence of the pioneer teachers from abroad did not cease with their departure from the town. And so it became a pleasant custom to have frequent gatherings at the homes of music lovers, where the more skilled of the local performers contributed their quota to the evening's enjoyment, with occasional contributions from such artists as might happen to be in town professionally. What a center of esthetic influence was the northwest corner of Main and Pearl streets, where the brother merchant tailors, Albert, William and Theo. Brown, matched the skill of their craft with high talk on art and kindred subjects. On the walls hung copies of the old masters, and in portfolios were sketches by their distinguished kinsman, the landscape painter, George L. Brown. The simple life of the period did not forbid an occasional interruption of work, mayhap by a game of chess with Edward Hamilton, varied perhaps by a Corelli trio, in which Jason Collier, with his double bass, appeared upon the scene. And, perchance, Harrison Blake or Henry Thoreau, from Concord, would drop in for philosophic talk with Theo., or for a tramp to Asnebumskit. What more likely than an evening at William's, where the daughter, Miss Fanny, would lead in the music that made an hour of delight! Or one might be bidden to Henry Chamberlin's, or to Sumner Barton's, or to Judge Chapin's, or to the Bigelows', and as years went on, to other homes which became centers of influence, fostering, not insignificantly, the success of the future Festival. To the old guard these musical evenings retain a perennial interest.

(c) The public concerts: The old Brinley Hall, a gem in acoustical qualities, resounded with much fine music in the years preceding the building of Mechanics' Hall. Artists who came once were prone to repeat their visits, for the complaint that it did not pay to give concerts in Worcester came at a later date, when conditions had changed. The two American singers who were the first of their nationality to achieve success in Europe—Mme. Biscaccianti, daughter of the violinist Ostinelli, of Boston, and Mrs. Lucy Eastcott, wife of the violinist, Richard Eastcott, of Springfield—were none the less welcome because of their Massachusetts residence; and later, the same might be said of another Springfield lady, Elise Hensler, whose musical career was abbreviated by her entering the ranks of royalty in Portugal.

But it is a goodly list of names of those who taught Worcester people how to appreciate their high art. Jenny Lind, Henrietta Sontag, Amelia, Carlotta and Adeline Patti, Mmes. D'Angri and Bishop, the operatic troupes, with Truffi, Barili, Benedetto; the Seguinis, Parodi, Salvi, Pico, Colletti, Brignoli, Formes, Parepa, and others, associated with eminent instrumentalists; the Germania Band, under Lenschow and Bergmann, with Carl Zerrahn, flutist; the Mendelssohn Quintet Club, Herz, Sivori, Maurice Strakosch, Mollenhauer brothers, Goldschmidt, Burke, Hoffman, Wollenhaupt, Wallace, Bochsa, Ole Bull, Wilhelmj, Remenyi, Urso, Thalberg, Gottschalk, Jaell, Mason, Rubinstein, were some who preceded and were contemporary with the earlier festivals.

The young people of the period had entertainments sometimes aside from the music heard in these concerts, as when Mrs. E—, singing in a village not far from Worcester, so astonished some rustics in the audience with her Italian cavatina that, overcome with laughter, she beat a hasty retreat from the stage, exclaiming, "The audience must excuse me"; leaving the poor accompanist staring in bewilderment for somebody or something to accompany. With what astonishment was old Bochsa's voice heard in Brinley Hall, rudely correcting Madame Bishop in the midst of a song, as though he were giving a private lesson! Some of the artists came in the heyday of youthful spirits. How else can we forgive the young Jaell shielding himself on the stage of Horticultural Hall behind the contrabassist, and in the midst of a performance, unmercifully causing him to gyrate most unprofessionally by sticking pins into the poor victim? Per contra, a vivid impression of court manners was received when Madame Sontag (Countess Rossi), passing through the crowded town hall (as was necessary in reaching the platform), paused to apologize to one whom her garments had lightly brushed. And it was more than humor or admiration that thrilled the breast of the neophyte, who had been reading

Lydia Maria Childs on Ole Bull-bul (as she named him) as he expectantly sat in Brinley Hall with something of the awe one might feel before an impending cataclysm of nature.

It is interesting to note, after sixty years, the advance in the appreciation of music in the territory influenced by the Worcester festivals. The old fashioned singing school has generally given place to scientific instruction to music in the public schools. The choral societies of the present day pass over such cantatas as "The Burning Ship," and such oratorios as "David," in favor of the works of the great composers and their modern successors. One can hardly imagine an orchestra like the old Germania presenting at the present day "A Panorama of Broadway" as its drawing card; or, the Mendelssohn Quintet Club relying on a comic singer to attract an audience where Beethoven and his compeers might fail; or a sound musician, as J. L. Hatton was, conducting an oratorio for the Handel and Haydn Society, or playing a concerto of Hummel one evening, and shortly after appearing on the stage harnessed to sleigh bells to sing a sleighing song.

But the transition from the old to the new was gradual. That it necessarily was so is a point perhaps not appreciated by all who wrote criticisms of the festivals of the earlier time. The good things in music that came to the metropolitan cities were necessarily late in reaching the smaller places. The critic who sought the new was naturally disappointed that the old of New York was new to Worcester. His musical experience would receive little enlargement while the rural community was so far behind the van of the advancing procession. But in due time, it might happen that those in the rear would occupy the position the more favored had left. With the foundation of familiarity with the best of the past would come aptitude for sound judgment in regard to the productions of the present. And so it might wisely be left for those who were in close touch with the musical life of the community to meet the demands necessary for the maintenance and development of that life.

Materials for writing the early history of the festivals are meagre; but it appears that at the first convention, in 1858, there was only one formal concert. The program consisted of a cantata, "The Burning Ship," composed by the conductor, Mr. Baker; selections from a hymn book compiled by Mr. Hamilton, the other conductor; and choruses from "The Messiah" and "The Creation." Whenever the supply of amateur cantatas ran dry, there was always the church psalmody to fall back upon. In 1860 there were two formal concerts, and in 1866, the year of Mr. Zerrahn's arrival, there were four, three being of miscellaneous character and the fourth an oratorio. The scheme had broadened, and the price of singers' tickets was raised to \$1, while "visitors" were charged \$1.50. In 1871 the price of chorus tickets was advanced to \$1.50, at which figure it has since remained, while the price of concert tickets has risen to \$5 and \$7.50, plus a premium.

As the old conventions were in session forenoon, afternoon and evening for four or five days, there was ample time for the much advertised discussion; but rehearsals for the public concerts were not neglected. At the close of the afternoon session there was a "social hour," an improvised concert (subsequently dignified with the name of "matinee"), when "contributions of vocal and instrumental music were expected and solicited from members, and also from solo artists," as the announcement read.

Preliminary to the inception of the festival proper it appears that in 1852 A. N. Johnson and E. H. Frost (the latter well known in Boston, by reason of his connection with Park Street Church and Tremont Temple) attempted to gather a musical convention in Horticultural Hall, but their experience was discouraging and for several years the experiment was not repeated. At length, Edward Hamilton, a much esteemed local musician, and Benjamin F. Baker, a Boston professional of some contemporary fame, who had been employed as director of one of the Worcester singing societies, issued a circular that resulted in holding what is now considered the first Worcester Festival, September 28, 29 and 30 and October 1, 1858. This was literally a convention for the discussion and practice of church music, as the matter-of-fact announcement showed.

The convention of 1858 was successful enough to warrant the managers in repeating it the following year. The third festival, in 1860, was backed by the Mozart Society and conducted by E. H. Frost, of Boston, and Mr. Hamilton; and the fourth and fifth were under the direction of Mr. Baker and J. A. Dorman. In 1863 a ludicrous misunderstanding resulted in the holding of two conventions, one in the City Hall, directed by Mr. Dorman, Mr. Baker and Benjamin D. Allen, a local musician of scholarly habits, for many years organist of the festival; the other in Mechanics Hall, as usual, with James D. Moore and E. H. Frost as the leading spirits.

The Mechanics Hall coterie, which proved to be the larger and more vigorous of the two, assumed for the first time, October 2, 1863, the title of "The Worcester County Musical Convention," elected Samuel E. Staples, of Worcester, president, and a long list of officers, repre-

senting more than twenty towns. The vice presidents were: William Sumner, A. C. Munroe, J. H. Sampson, Worcester; B. K. DeLand, North Brookfield; Moses G. Lyon, Fitchburg; recording secretary and treasurer, William S. Denny, Worcester; corresponding secretary and librarian, James D. Moore, Worcester. There was a board of 37 directors.

In 1866 a constitution was adopted whereby all persons who bought tickets (fifty cents for singers and seventy-five for visitors) were declared members of the convention; and financial deficits (which never occurred) were to be covered by assessing the male members. At the annual meeting, October 26, 1871, the name of the organization was changed to "Worcester County Musical Association," and it was decreed that thereafter the annual gatherings should be called "festivals." In 1879 the association was incorporated under the laws of Massachusetts and its organization revolutionized. The incorporators were: A. C. Munroe, I. N. Metcalf, William Sumner, J. Q. Adams, G. W. Elkins, J. E. Benchley, Charles E. Wilder, Charles M. Bent, Daniel Downey, of Worcester; William R. Hill of Sutton; Israel Plummer, of Northbridge, and the Rev. G. M. Howe, of Princeton.

How far the festival has broadened from the original intent of the founders may be judged from a single comparison. The constitution of 1866 declared the object of the convention to be "the improvement of choirs in the performance of church music, the formation of an elevated taste through the study of music in its highest departments, and a social, genial, harmonious re-union of all lovers of music." Under the charter of 1879 the purpose of the association was announced as "cultivation of the science of music and the development of musical taste."

It was the earnest desire of the Worcester Mozart Society (organized in 1850) to sing the standard oratorios of Haydn, Handel and Mendelssohn, but Worcester was, at that time, a city of little more than 20,000 inhabitants, and it was found impracticable to get together a choral force numbering over one hundred persons, a number too small to produce a very marked impression upon an audience; the singing of the Handelian "roulades," however well done by a small chorus, having much the effect of a Bach fugue played upon the swell organ, and the society was therefore obliged to offer to the public miscellaneous concerts in order to make money to pay for their oratorio performances. It was noticed, however, that these same oratorio choruses, when sung by the 500 singers gathered at the "Institutes" and "Conventions" of 1858-'59-'60-'61 and '62, were received with enthusiasm, and it was for this reason that it was determined in the autumn of 1863 that "entire oratorios should be given at the earliest possible moment by the large chorus of the association." The "Creation" had been given by the Worcester Mozart Society, and therefore the work was familiar to a large number of singers, but when "Judas" was to be given with but five rehearsals prior to the festival week of 1866, the fact was considered so remarkable that Loring B. Barnes, secretary of the Boston Handel and Haydn Society (the only society at that time in America outside of Worcester presenting oratorio performances), and four of the directors of the society, came up to attend the performance, returning with high praise for its excellence.

Soon after the organization of the "Worcester County Musical Association" an arrangement was effected with all the railroads entering Worcester by which free return passes were issued by the secretary of the association to all persons attending the festival from New England towns and cities, and in consequence, as many as four hundred and fifty return passes were issued annually for many years; three hundred and seventy-five being issued to members of the chorus, that number coming from out of the city, the number of resident members being, at first, but one hundred and twenty-five.

While this state of things continued, it was, of course, impossible to produce many works in any one festival, on account of the difficulty in getting together any considerable number of singers for rehearsal. In many cases, however, members of the chorus showed their love for the work by driving to attend rehearsals from towns twelve to twenty miles distant. As Worcester increased in population, the number of singers from outside towns was gradually reduced, till now there are but few members from out of the city.

Comment has sometimes been made upon the apparent neglect of the oratorio of "The Messiah," during this period, and the failure to give that work at any of the earlier festivals. The reason for this seeming neglect was the desire on the part of the festival managers to avoid interference with the local societies, the Mozart Society and the Mozart and Beethoven Choral Union, who had the work in their library, and frequently produced it. The giving of the "Elijah" was deferred for the same reason, neither work being given by the festival association till it became reasonably certain that both had been given up for public performances by the local societies, for the reason already named—insufficient forces for an effective presentation.

The condition of musical art in America, forty or fifty

years ago, was reflected in the first Worcester Festival; and that institution kept step with the progress of the times as best it could. For fifteen years it was a convention in fact as well as in name. Its aims were necessarily modest, and the materials crude. In the early years, chorus and orchestra, and often soloists as well were volunteers, and the rustic element was predominant. There was not even an organ for accompaniments till 1864, when a committee of citizens raised a fund of \$9,258 by popular subscription and presented the Mechanics' Association with an instrument that was then the largest in the country, except that in Boston Music Hall. In 1863, the board of government decided to give complete works, largely through the efforts of A. C. Munroe, and that as fast as practicable, the "Worcester gatherings" should imitate the English festivals of Birmingham, Hereford, Norwich, Gloucester and Worcester, England, which have for more than 150 years retained their magnificent standing, and while introducing new compositions, never neglecting to bring out each year one or more of the immortal oratorios of Handel, Haydn or Mendelssohn, and similar works of the great masters of the past who wrote because the sacred fire within their breast impelled them to do so.

The chorus is the mainstay of the Festival, the cause of its existence; and the credit of molding it belongs first of all to Carl Zerrahn, who served as conductor and drill master for thirty-two years, coming here in 1866 and resigning after the Festival of 1897. During eleven years he was the sole conductor, but previous to 1897 he had direction of only oratorios and similar works, while the church music, glees and smaller choruses were intrusted to such men as W. O. Perkins, George F. Root, L. H. Southard, L. O. Emerson and Dudley Buck, some of the most prominent leaders of the time, or to responsible musicians of local repute as Solon Wilder, C. C. Stearns, C. P. Morrison and B. D. Allen. From 1889 to 1891 Victor Herbert served as associate conductor, taking the orchestral music and accompaniments as his share of the burden. Since then Franz Kneisel has been the associate.

It was a turning point in the history of the Festival when a permanent conductor was employed and expert advice taken in planning and executing the musical scheme. Upon Mr. Zerrahn's retirement, George W. Chadwick was engaged, serving from 1898 to 1901, when Wallace Goodrich, the present conductor, who had been the Festival organist for two years, assumed the baton laid down first by Mr. Zerrahn and then by Mr. Chadwick.

The first printed program is that of 1860, September 12, 13 and 14, the concerts being under the direction of Prof. E. H. Frost, of Boston, and B. D. Allen, of Worcester. The principal program was composed of fifteen miscellaneous numbers from the works of Haydn, Mendelssohn, Verdi, Bellini, Rossini, Donizetti, Ricci, Stigellio. The pianists were Ellen B. Dame, W. E. Thayer and G. P. Burt. The soloists were Miss Whiting, Miss Broaders, Mr. Whiting, Mrs. Whiting, Mr. Sumner, Miss Fiske, and Mrs. Walker.

The year 1866 was marked by the arrival, as conductor, of "Carl Zerrahn, of Boston, conductor of the Handel and Haydn Society, and Solon Wilder, of Bangor, author and conductor." The program announces the soloists as follows: "Fannie Reddell, late prima donna of the Castle and Campbell opera troupe, and now under engagement with Mrs. H. M. Smith for principal soprano parts in the 'Parlor Opera' soon to occur in Boston; Mrs. H. M. Smith, the pleasing soprano; Mrs. A. C. Munroe, the eminent contralto; Joseph Whitney, the popular tenor, lately returned from his studies in Italy; Dr. Charles Alesandre Guilmette, the greatest exponent of English oratorio, basso. The organists and pianists were B. D. Allen, A. V. Hill, and G. Willie Sumner. Orchestral music was by the Mendelssohn Quintet Club. That year Handel's "Judas Maccabeus" was given.

The first attempts at oratorio, which may not seem ambitious now, were great undertakings in the earlier days. The year before Mr. Zerrahn came, "The Creation" was sung, with organ and such other accompaniment as could be improvised. And then the new conductor signalized his arrival by giving "Judas Maccabeus" with the Mendelssohn Quintet Club, reinforced by a double bass, in lieu of orchestra. The Quintet Club included William Schultze, Carl Meisel, Edward Beyer, Thomas Ryan and Wulf Fries. The solo parts in "Judas Maccabeus" were by Mrs. H. M. Smith, Mrs. E. E. Allen, Mary Stone, sopranos; Mrs. A. C. Munroe, contralto; J. A. Whitney and Seth Richards, tenors; Dr. C. A. Guilmette and A. H. Hammond, basses.

The same oratorio was repeated the following year, with an orchestra of ten pieces, and in 1868 the official bulletin announced the first complete performance of an oratorio including adequate orchestration. "The Creation" was the work chosen, and the "full orchestra" numbered about eighteen players from Boston. This was a notable year for progress, for Rossini's "Stabat Mater" was also on the bill, and the same week witnessed the first serious orchestral concert. For years afterwards the Friday matinee was known as the "symphony concert," just as Friday evening came to be called "oratorio night"; and in time

there were three such nights. Thursday evening, which was first officially recognized in 1871 as "artists' night," was until 1900 the money maker, the show time of prime donne and evening gowns. That year, however, the one miscellaneous concert was deferred till Friday night, and the last oratorio set forward to Thursday night, this being the plan at the present time.

The program of the first symphony concert was mild and somewhat overburdened with soloists, but quite up to the contemporary standard. The orchestral numbers were Von Weber's "Preciosa" overture, a Haydn symphony, and a fantasia by Conradi, designed to display the individual instruments. Ever afterwards the festival orchestra was of respectable dimensions for the times, beginning in 1869 with twenty-four pieces and increasing to sixty in recent years. The Boston Orchestral Union, generally led by Carl Eichler, served from 1868 to 1873, when the Germania took its turn and continued till 1887, when a majority of the players were from the Boston Symphony Orchestra, and afterwards that organization was virtually engaged as such.

Only since 1878 have the rehearsals warranted undertaking two works requiring an entire evening for the performance of each, and that year Handel's "L'Allegro ed il Penseroso" and Mendelssohn's "Elijah" were sung. In 1883 three such works were given—Verdi's "Manzoni Requiem," Haydn's "Creation," and "Elijah." Since 1884, until the number of festival days was reduced to three, the three-oratorio scheme prevailed. Not only have the most important classic and standard modern compositions, orchestral and choral, been performed, but American composers have been by no means neglected. Within the past twenty years many compositions, representing American composers, have been heard. First American performances of European works include Dr. Bridges' "Repentance of Nineveh" and Saint-Saëns' "Nineteenth Psalm," and in several instances Worcester has heard new European music in advance of either Boston or New York. This year, for instance, an American work—Frederick S. Converse's "Job"—is given its first public performance, having been written for the semi-centennial festival.

One of the bygone festival features that could hardly be revived, even if it were desired, was the frequent appearance of singing and instrumental clubs. Among the best known were the Boston Philharmonic Club, led by Bernhard Listemann, the Mendelssohn Quintet Club, and the Eichberg String Quartet of young ladies. Among the singing clubs were the English Glee Club of New York, headed by Henrietta Beebe; the Temple Quartet of Boston, the Schubert Quartet, the Swedish Ladies' Quartet, the Schubert Concert Company of fifteen voices, the Weber Male Quartet and the Uterpe (ladies') Quartet. The Orpheus Club of Springfield, led by the late George W. Sumner, was once on the bill, and the local German and Swedish singing societies, and even a surplused choir, found places in the programs.

The first ten years' work of the organization has not been much exploited, from the fact that program books were first issued in 1873. The work during that early period, while of a somewhat educational and miscellaneous character, was also of a dignified and serious nature, and beginning with 1863 excellent work was done.

Names of works and participating artists prior to 1873 have not been officially published. That year the festival program book was first issued, the board of government by vote authorizing Isaac N. Metcalf to get out the book for 1873 as an experiment, he to have the profits, if any, in payment for his labor in so doing. The early issues took on advertising features and these were later eliminated. As no record has been kept of artists from 1863 to 1873 it is fitting they appear here, furnished by A. C. Munroe—all works and artists since that time appearing in the back pages of the program book.

Works given: Haydn's "Creation," 1863, 1868; Handel's "Judas Maccabæus," 1866, 1867; Rossini's "Stabat Mater," 1868, 1869; Handel's "Samson," 1869, 1870; Mendelssohn's "Elijah," 1871, 1872.

Artists: Sopranos—Mrs. J. M. Mozart, Mrs. H. M. Smith, Anna Bishop, Mrs. Charles Moulton, Mrs. E. A. Allen, Mary H. Stone, Georgia Farr, Fannie Riddell, Nellie Fiske, Mrs. M. L. Doane, Mrs. A. S. Allen, Fannie Hood, Fannie Childs, Miss M. L. Ingraham. Contralto—Mrs. A. C. Munroe, Flora E. Cary, Antoinette Sterling, Adelaide Phillips, Mrs. W. G. Denny, Mrs. George R. Kirby, Hattie Hutchinson. Tenors—Prof. E. H. Frost, James Whitney, Roswell Parish, George Simpson, G. Calvin Rice, Osgood Collesler, Seth Richards, H. H. Rich, Edward Buckley. Basses—Dr. Charles A. Guilmette, M. W. Whitney, J. R. Thomas, C. V. Mason, Albert Allen, A. C. Munroe, William Sumner, C. E. Wilder, William Thompson, A. H. Hammond, H. C. Barnabee, Hiram Wilder.

This year being the golden jubilee, it will be of interest to turn back to the twenty-fifth anniversary—in 1882. There were engaged for that event twenty-two soloists, the Schubert Club of seventeen artists, with L. H. Chubbuck, conductor, and Leon Krach, accompanist;

Edouard Remenyi, violinist; Frederick Archer, organist; Bernhard Listemann, violinist; Wulf Fries, violoncellist. The soloists were: Mrs. E. Aline Osgood, Clara Louise Kellogg, Hattie Louise Simms, Mrs. Georg Henschel, Mrs. F. P. Whitney, Henrietta Beebe, Anna Bishop, Nettie Van Buren, sopranos; Emily Winant, Mlle. Antonio Henne, Addie L. Chickering, contraltos; Theodore J. Toedt, Jules Jordan, Sig. P. Brignoli, C. R. Adams, J. C. Bartlett, tenors; Georg Henschel, Franz Remmert, D. M. Babcock, Myron W. Whitney, Edward J. O'Malley and Fred W. Ley, basses. There was a chorus of 500. The program comprised nine concerts, and included as principal works, Berlioz's "Faust" and Handel's "Messiah."

Mr. Zerrahn was almost a martinet in drilling and disciplining the artists under his control. Mr. Zerrahn had the true artistic appreciation of the seriousness and dignity of his work, and despite his extremely kindly and warm hearted disposition was quite the autocrat as far as all who acknowledged the sway of his baton were concerned. The vagaries of the artistic temperament had no terrors for him, and none of the eccentricities of stardom that are the despair of managers and impresarii "went down" with him, to use the colloquial expression, for a moment.

Once Mr. Zerrahn ordered the star of the festival to appear for a rehearsal at a certain hour. She sent back word that she did not need to rehearse. Mr. Zerrahn begged to differ and reminded the famous singer that he had mentioned 9:30 o'clock, then about forty-five minutes away, as the hour of her appearance for rehearsal. Again the messenger returned with the statement that the singer could not be present at the time mentioned. Mr. Zerrahn sent his ultimatum to the effect that if the singer did not rehearse at his hour and to his satisfaction, her place on the evening program would be filled by some one else. The prima donna arrived at the hall somewhat out of breath and rehearsed very meekly. In the evening she appeared on the stage carrying a bouquet which she tried to present to Mr. Zerrahn, but which he refused to see, and he also expressed his displeasure by treating the star with marked coldness during the rest of the festival. With him discipline was everything, and the lack of it meant anarchy from his standpoint, in which belief, no doubt, he was supported by the strongest evidences afforded by his experience.

Quite the opposite side of the shield, as far as the characteristics of prime donne are concerned, is shown in the pathetic incident told of Annie Louise Cary and Hattie Louise Simms, who, with Clara Louise Kellogg, were the chief attractions of the festival of 1881. Kellogg was to sing a selection from "La Traviata," and Cary was to sing "The Lost Chord." Miss Simms, who was then a young and comparatively untried singer, depending upon the festival to enhance her fame, had chosen a selection from Rossini's "Semiramide." After hearing Kellogg sing, Miss Simms became panic stricken and rushed into the ante-room, declaring she could never go on and make a success after such an incomparable performance as she had just listened to. She became quite hysterical and refused to be comforted. In the meantime, there was a very awkward pause in the program, which the audience could not understand. Miss Cary, instead of rejoicing, as some artists might have done, in the probable discomfiture of a rising rival, went to the hysterical young woman, placed her arms about her, soothed her with encouraging words, and finally induced her to go upon the stage. The young soprano entered the hall supported by the great contralto, who stood at the foot of the stage stairs while Miss Simms was singing, giving an occasional encouraging nod or glance of approval. Thus sustained, Miss Simms came through the ordeal splendidly and made a great hit. Her rise and fame dated from that hour and, without doubt, she was saved from complete failure in her crucial moment by the generous hearted singer who had already made herself equally beloved by the musical public, both as an artist and a woman.

In marked contrast to the great heartedness of this favorite artist was the experience of the festival management with another popular favorite of twenty or more years ago, whom it is not necessary to name. This man, who was one of the great tenors of his time, was once a private soldier in the British army and was given a musical education by a wealthy gentleman who heard him singing ballads for a pipeful of tobacco in a military barrack. His first great success was made at the Worcester Festival, when his marvelous voice was hailed by the critics with loud acclaim and his fortune was made. He came to the festival unknown, glad to sing for the privilege of being heard. He went away famous and in great demand. A few years later the festival management tried to secure him, but was informed that the tenor had no open dates available, but in any event if he could come to the festival, he would be unable to do so for less than \$6,000 for two concerts. However, the suddenly risen star was only making the mistake that many other persons in all walks of life are constantly making. He failed to recognize that no one is so exalted in excellence, no matter in what line of

human activity he may engage, that a substitute for him cannot be found at reasonably short notice. The festival has never been wholly dependent for success upon any one artist, as the following little incident shows: In 1877 the famous sextet from "Lucia" was sung with Eugenia Pappenheim, Annie Louise Cary, Joseph Maas, W. H. Fessenden, A. C. Ryder and H. A. Cook in the cast. At the last moment Mr. Cook was either taken ill or experienced an attack of the artistic temperament. At any rate, he refused to sing. A. E. Stoddard, another singer who took part in the festival, went on without any preparation, and guided solely by his musical taste and training, sang the part so acceptably that the audience did not know Mr. Cook was not singing, as per program. This trifling instance shows how thoroughly equipped an artist must be who can successfully bear the test of the Worcester Festival.

Such anecdotes as these might be multiplied almost without limit, but graver subjects beckon the historian on to the end of his labors.

There has been some advantage in the fact that the business management has for many years rested in substantially the same hands. Reform and reorganization have been obligatory, from time to time, and different individual influences have successively come to the front; but the personnel of the board of government has remained remarkably constant, and the accumulated store of business experience has its value in this enterprise as in others. Alexander C. Munroe, who served for twenty-eight years as chief executive, first as secretary and subsequently as president, was a vice president of the original organization formed in 1863, and had been with the old convention almost from the beginning. The presidents have been: Samuel E. Staples, Worcester, 1863-1873; Hon. William R. Hill, Sutton, 1874-1886; Hon. Edward L. Davis, 1887-1893; A. C. Munroe, 1894-1895; C. M. Bent, 1896-1902; Samuel E. Winslow, 1903; Paul B. Morgan, 1904-1907.

This survey may serve to suggest an answer to the query with which it was begun, viz., What conditions have made feasible the success of the Worcester Festival?—the general training of the young in the rudiments of music for more than two generations; the maintenance of choral societies; the presence of interested leaders in varied musical activities; the visits of eminent artists; the practice for several months in each year of the masterpieces of choral art by the large chorus of the Musical Association; the long continued service of Carl Zerrahn, as conductor of the same, worthily followed by those who have entered into his labors—these are some of the considerations that have made possible an annual music festival in Worcester for fifty years. And, by cultivating the spirit of the past, with due conservation of its best, and with equal hospitality to the offerings of the future, may not the next fifty years have the crown of a centennial celebration?

The Worcester Festival officers for 1907 are as follows: President, Paul B. Morgan; vice president, J. Vernon Butler; secretary, Harry R. Sinclair; treasurer, George R. Bliss; librarian, Luther M. Lovell. Directors—Arthur J. Bassett, Charles I. Rice, Rufus B. Fowler, Edward L. Sumner, G. Arthur Smith, W. H. Cook, Albert C. Getchell and Irving Swan Brown. Honorary members—Carl Zerrahn, Boston; Dudley Buck, New York; B. D. Allen, Wellesley; C. P. Morrison, Worcester; William S. Denny, Portland, Me.; Charles H. Davis, Worcester; A. V. Hill, Worcester; L. Soule, Taunton; G. W. Chadwick, Boston; C. E. Prior, Hartford, Conn.; W. E. Chandler, New Haven, Conn.; J. A. Metcalf, New York; A. C. Munroe, Worcester; Hon. Edward L. Davis, Worcester; C. A. Williams, Worcester; Daniel Downey, Worcester; H. W. Parker, New Haven, Conn.; Samuel E. Winslow, Worcester; Charles M. Bent, Worcester.

Subscribers to guaranty fund, 1906 and 1907—Alfred L. Aiken, George I. Alden, G. S. Allis; Barnard, Sumner & Putnam Company; Dr. Thomas H. Barrett, Arthur J. Bassett, J. M. Bassett, C. M. Bent, F. S. Blanchard, George F. Blake, Jr., George R. Bliss, I. S. Brown, L. C. Brown, A. G. Bullock, J. Vernon Butler, Charles A. Chase, Richard C. Cleveland, Dr. Carl Crisand, Frank L. Coes, Irving E. Comins, William H. Cook, E. L. Davis, Denholm & McKay, Alexander DeWitt, Thomas B. Eaton, William Eccles, Dr. O. H. Everett, D. H. Fanning, Mrs. C. E. Forbes, Judge W. T. Forbes, R. B. Fowler, Friday Morning Club, Mabel Knowles Gage, T. H. Gage, Jr., the Rev. A. S. Garver, Dr. A. C. Getchell, Winthrop Hammond, Mrs. J. W. Harrington, Richard Healy, Carrie King Hunt, William H. Inman, W. W. Johnson, D. J. Keefe, Lincoln N. Kinnicutt, S. R. Leland & Son, L. M. Lovell, Ivan Morawski, Charles H. Morgan, Paul B. Morgan, Frances C. Morse, O. W. Norcross, James E. Orr, John H. Orr, Arthur W. Parmelee, Charles I. Rice, Mrs. W. A. Richardson, Fred. A. Ricker, Ellen F. Rogers, H. R. Sinclair, G. Arthur Smith, Walter M. Spalding, Edward L. Sumner, Dr. E. H. Trowbridge, Reginald Washburn, Charles G. Washburn, Dr. Leonard Wheeler, F. W. White, George C. Whitney, Matthew J. Whittall, M. Percival Whittall, Dr. Samuel E. Woodward, Worcester Evening Gazette, and Worcester Evening Post.

CORRESPONDENCE

Milwaukee.

MILWAUKEE, Wis., October 12, 1907.

Milwaukee musical atmosphere is alive with plans and promises, and the season of 1907-08, when once under way, promises to be a decided "allegro" throughout. Not only are most of the great touring artists going to call at Milwaukee—Paderewski, Kubelik, Carreno, Calvé, Galski and De Pachmann—but local societies and concert artists are showing more than wonted ambition and esprit. It may be the dawning of a new epoch in our musical history. The recent turning of the first sod for the construction of the Auditorium Building, summoning to the mind, as it does, all the possibilities for musical presentations on a really grand scale and revealing visions of a permanent Milwaukee Symphony Orchestra as the crown of it all, is at least suggestive and significant.

So important a contribution to the season's musical offerings as the engaging of the Theodore Thomas Symphony Orchestra of Chicago for all three concerts of the Milwaukee Musical Society must of necessity take first rank among the announcements for the year. The society, under the directorship of Herman A. Zeitz, will give three concerts—the first November 13, when Max Bruch's oratorio "Arminius" will be given with S. Humbird Duffey, George Hamlin and Mme. Berthold Sprötte as soloists; the second, February 3, a grand orchestral and choral concert in commemoration of the twenty-fifth anniversary of Richard Wagner's death; the third, April 26, when Hector Berlioz's "Damnation of Faust" will be given.

Hardly second in importance is the splendid prospectus of the Arion Musical Club for the thirty-first season of its activity. The year's program will be auspiciously opened November 8 with a part song concert, Madame Galski and Frank La Forge being the distinguished soloists. In the annual Christmas performance of "The Messiah," December 27, the following will be the quartet: Shanna Cumming, soprano; Bertha Cushing Child, alto; John Barnes Wells, tenor; Henri G. Scott, bass. Thomas's "The Swan and the Skylark" and Parker's "Hora Novissima" will be the grateful and interesting offerings of the third concert, April 23, with the following soloists: Lucille S. Tewksbury, soprano; Jennie F. W. Johnson, alto; Garnet Hedge, tenor; Grant Hadley, baritone. As an extra concert, the club will present the Damrosch Symphony Orchestra of New York in a grand orchestral concert January 26, 1908.

Important changes have been wrought in the A Capella Society during the past year, culminating in the recent organization of a new A Capella. William Boeppler, of Chicago, was made the director of the new society and the following officers elected: President, W. H. Graebner; vice-president, Albert Kringle; secretary, H. Rah; treasurer, K. A. Graner. Mr. Boeppler has established himself as a director and organizer of the very highest ability and anticipations for great things for this society of excellent name are high. Mr. Boeppler, since leaving Milwaukee some years ago, has had a remarkably successful career in Chicago and Green Bay and all who know his peculiar ability as a leader of chorus and orchestra will welcome his recall to Milwaukee.

The Jaffé String Quartet will give an interesting series of four chamber music evenings under the direction of the Wisconsin Concert Bureau. The first will be given at Conservatory Hall, October 17, when the Schubert quartet in A minor, Beethoven violin sonata in D major, and the Borodin quartet in D major will be given. Mrs. Herman Zeitz will play the piano accompaniment to Mr. Jaffé in the Beethoven number.

The Jaffé Quartet appeared in a very successful program before the Woman's Club recently, playing the Beethoven Serenade, op. 8, and Schumann piano quartet in E flat. Albert Fink played, as the last of a group of three violin soli, Arthur Hartmann's exquisite transcription of MacDowell's "To a Wild Rose," giving it its first public rendering in Milwaukee. This composition should be on every artist's repertoire, as it is a melody peculiarly suited to the violin and this setting of Hartmann's is the work of love of a master violinist for a fellow composer in distress, and is a masterly achievement.

It is seldom that a young pianist receives the ready welcome to his new field of work by public and critics alike that greeted Adolph Frederick on the occasion of his recent recital at the Athenaeum. Mr. Frederick was for three years a pupil of William Boeppler, when that gifted teacher was in Milwaukee, and has now just returned from a three years' course of study under Godowsky in Berlin.

Ludwig H. Wrangel has been made the head of the violin department of the Wisconsin Conservatory of Music, succeeding Albert Fink, who this year will occupy one of the Jefferson studios. Mr. Wrangel is a Norwegian violinist of wide reputation and high attainments as an artist.

Frederick Carberry has opened up a new and spacious studio in the Mack Block.

Mrs. Norman Hoffmann retires this year from the Wisconsin Conservatory of Music, in order to devote more time to concert work. She is the pianist for the lately organized Bush Concert Company, of which George S. Bush, basso; Ludwig Wrangel, violinist, and Johan Nelson, cellist, are the other members.

Ferullo, who won such signal success here two summers ago with Ellery's Band, will open a new engagement at the Hippodrome, October 13.

Arthur van Ewyck, the Milwaukee baritone, will give a concert at the Pabst Theater, October 8, his only appearance in this country this season. J. Erich Schmaal will be the accompanist. Mr. van Ewyck returns to Berlin soon for his concert work on the Continent.

The J. Erich Schmaal School of Music has opened with all hours taken at the end of only two weeks' work, giving certain assurance of a successful year. Assisting Mr. Schmaal are Gretchen Cugler, Elizabeth Ernst, Olive Lefebvre and Ch. R. Zeitz.

Daniel Protheroe, director of the Arion Club, and fast gaining an

international reputation as a composer for chorus, has returned from a summer of interesting activity abroad. Mr. Protheroe was one of the judges in the National Eisteddfod held at Swansea, Wales. The festival was this year the largest in its history, the audiences numbering at times 25,000. The "Nun of Nidaros," by Daniel Protheroe, was chosen as the test piece for male voices, a signal honor for the composer.

Della Thall, who has been spending the last two seasons in Italy, studying under Sgambati, among others, will this season give concerts in Berlin, Dresden and Leipzig.

Jennie Owen is spending this season in Italy, Germany and France.

Alexander MacFadyen, pianist and composer, while on a summer visit to New York, decided to make that city his professional home, and already reports most gratifying success.

Among those present at the driving of the first pile for the foundation of the new Auditorium were: President Alvin P. Kletzsch, Vice-President F. A. W. Kieckhefer, J. M. Perles, William George Bruce, Joseph C. Grieb, Frank Snell, Henry G. Schranck, F. W. Mueller, M. H. Grossman, R. B. Watrous, former Gov. George W. Peck, A. C. Clas, W. W. Plankinton, City Treasurer W. H. Graebner and City Attorney John T. Kelly.

The Lyric Glee Club appears with the Millioki Club at its initial concert this evening, with Mrs. Guy Bevier Williams, soprano, as soloist.

Sidney Silber, who as pianist and teacher had established himself here as a recognized leader among the younger musicians of Milwaukee, reaped the benefit of this in his recent appointment to the head of the department of piano in the Des Moines School of Music. He reports enthusiastic satisfaction with his new work and with the prospects it offers for the future.

The expression of keenly felt grief over the untimely death of Odin Louis Renning, notice of which appeared in THE MUSICAL COURIER at the time, is heard on every side. The funeral services were poignantly touching and impressive. Hundreds were there to pay a last tribute to the fine, noble nature of this gifted and promising musician.

E. A. STAVRUM.

Denver.

DENVER, Col., October 12, 1907.

The Symphony Orchestra, Raffello Cavallo, conductor, will be augmented for this season and will give six concerts, presenting at each an artist of the first rank. Signor Cavallo promises the performance of many works new to Denver. The César Franck Symphony will awaken much interest, as will also the Third ("Eroica") by Beethoven. The following works will be performed: Symphonies, Tchaikovsky's fifth; Mozart, op. 39 in E flat, Goldmark's "Rustic Wedding," Dvorak's "New World," and Brahms' second; Suites, Bach's, in D, Massenet's "Scènes Pittoresques," Balakirew's "Russia," Faure's "Pelleas et Melisande" and Saint-Saëns' "Algerienne." Overtures—Goldmark's "In Italy," Mendelssohn's "Fingal's Cave," Schumann's "Genoveva," Nicolai's "Merry Wives of Windsor," Berlioz's "Carneval Romain" and Beethoven's "Leonore, No. 3." The rush for boxes and seats promises an audience at every concert of a size to warm the hearts of conductor and players.

The South Broadway Christian Church is installing a new Kimball pipe organ. Milton P. Givens is the organist; Mrs. Milton P. Givens, solo soprano, and F. W. Webber, director of the chorus choir of this church, which has always paid great attention to its musical service. Edith Sindlinger, a talented violinist, is of great assistance in the orchestra which this church boasts. These workers are not content with the regular weekly services, but give frequent special services and cantatas.

The Murray Violin Trio is composed of Misses Aileen Meyer and A. Vandugteven, Charles Adam Murray, director, and Arline Birchard, pianist. Their work is artistic. They will be heard for the first time this season at Central Christian Church, contributing three numbers to the special October musical service.

Ferne Elizabeth Whiteman has returned from a successful tour of the Iowa Chautauquas, where she sang, and is again assisting in the choir of the First Baptist Church, of which she is solo contralto.

Denver's musical circles, and very many also who were not musical, recently mourned the death of two prominent members. On September 24, Cole D. Schmidlap died after a long illness. Mr. Schmidlap was for years second bass of the Mendelssohn Male Quartet and whoever knew him was his friend. His companions of the Quartet sang several effective numbers at his funeral. Charles K. Hunt, the violinist, died on September 23, after a long illness. Mr. Hunt studied in Leisnig and had a large class of pupils and many friends, by all of whom he was beloved. The Mayo-Rhodes Quartet sang at his funeral service, which was conducted by the Rev. J. H. Houghton, of St. Mark's Church.

The John C. Fisher Opera Company, which, during several months, has been playing to the capacity of the Tabor Opera House, has gone to Cincinnati, where the company will appear for twelve weeks and will then go to New Orleans and Cuba.

Dr. Vere Stiles Richards is tenor and director of the excellent quartet choir of Unity Church. A. A. Hadley, of Boston, is the organist. This choir spares no efforts to make the musical portion of the service inspiring, and succeeds. The other members of the quartet are Harriet McCarrell, soprano; Mrs. F. M. Keezer, alto, and Hugh McLean, bass.

Edwin Richards is organist and director of the choir at the First Universalist Church, which boasts the following excellent singers: Misses Thornburgh, Merrill and Crownover, Messrs. Owens, Farrar and Thornburgh.

On the last evening, Thursday, October 3, of the thirteenth annual convention of the Colorado Federation of Woman's Clubs at Pueblo, a grand concert was given in the First Presbyterian Church,

under the direction of the music committee, Mrs. Chauncey L. Hall, chairman.

Marcella Powell, one of our most talented sopranos, and director of the Scroll and Key Club, has just returned from a delightful trip through Europe.

Bertie Berlin, solo soprano during the last three years of St. Leo's Church, leaves this week with her parents for a two months' visit in New York City.

The Colorado Conservatory of Music of Capitol Hill presented Thomas Richmond Frost, its new teacher of piano and harmony, to a number of musical friends Thursday evening. Mr. Frost has just arrived from Europe, where he studied under Leschetizky and other masters.

At the Woman's Club, last week, Octave Thanet, the author-ess and speaker, read one of her original stories, with musical numbers, under the direction of Gertrude Prentiss Phillips.

Under the auspices of the Knight-Campbell Music Company, an "Artistano" recital was given last week in the First Baptist Church by C. Arthur Langwell, concert pianist and organist, and Frank Hemstreet, baritone, both of New York City.

WILLIAM DAVID RUSSELL.

Buffalo.

BUFFALO, October 12, 1907.

Bessie Abbott and her concert company attracted an audience of over twenty-five hundred people to Convention Hall, Tuesday evening of this week. The prima donna was in excellent voice and her numbers were applauded with much enthusiasm. She had many recalls. Miss Abbott gave the "Mad Scene" from "Lucia," with flute obligato by Louis P. Fritz; an aria from "The Magic Flute," and the closing number, singing with Signor Castellano, in the duet from "Rigoletto," to the accompaniment of string quintet, flute and piano. Besides numbers by the tenor, Castellano, there were selections by Ada Sassoli, harpist, and the string quintet, composed of Felix Frank, first violin; Herman Glaser, second violin; George Glassman, viola; William See, cello, and F. W. Daelme, contrabass. Arthur Rosenstein was the piano accompanist.

Luella Gilbert Joiner, a Southern teacher, has opened a studio on West Utica street, where she has a class for vocal instruction. A pupils' recital was given recently. A. Knappenberg and a Miss Curtis sang. William J. Gomp at the piano.

Carolyne Rosa, teacher of voice and piano, who comes from the Dana Institute, Warren, Ohio, has opened a studio at 248 West Utica street.

Rudolph von Liebhich is meeting with success in obtaining subscriptions for the Bismarck concert to be given here on October 26.

Charles Armand Cornelle, of 696 Main street, who teaches only advanced pupils, has now associated with him George Lowry; the latter takes the younger pupils, and each of these musicians has commodious studios communicating with each other.

Wilhelmina Doyle has accepted a position in the Asbury M. E. Church as contralto soloist.

Agnes Whelpton McLeod, of Dorchester Road, has reopened her studio for piano instruction.

Louis Barr, bass of the Cologne Opera Company, who has been visiting the McLeod family, has returned to Germany. While in Tarrytown this summer Mrs. McLeod and Emma Showermann, both Leschetizky pupils, took some lessons of Joseffy.

A private letter from Cleveland states that Sol Marconson, violinist, after a successful summer at Chautauqua, N. Y., is likely to have the busiest season he has ever known, having been engaged for a concert tour in New England, North Dakota and Texas.

The new Orpheus Hall was opened with a good concert, at which Maria Josefa, a violinist from New York, a pupil of Cesar Thomson, made her first appearance in Buffalo and won much applause for her artistic interpretations. Nina Morgana, a youthful soprano, sang an operatic aria, and in a duet with her teacher, John Hall, baritone. A. Mendoza, the Mexican flutist, who has toured with Ellen Beach Yaw; Rudolph von Liebhich, a resident pianist; Ray Kimball, boy soprano, accompanied by his teacher, Harold Adlauff, and Florence Sykes, mezzo-soprano, added to the musical interest of the evening. The Orpheus Society has elected Julius Ling, of Vienna, conductor of the society. Pending his arrival in Buffalo, rehearsals are being directed by Joseph Mischka.

Julius Singer, violinist and teacher, has removed his studio to 803 Main street.

The house was sold out in advance for the productions of "The Merry Widow" at the Star Theater.

The Buffalo Philharmonic Chorus was the first of the big choral societies to open the season in Buffalo, with a concert at Convention Hall, October 2.

Frances Helen Humphrey has returned from her annual trip to Europe. She will again "coach" advanced students in French, Italian, German and English diction at her studio in "The Surrey," corner of Elmwood avenue and Allen street.

Dr. Carl Hoffmann, having resigned his place as leader of the Teutonia Liederkreis, is considering an offer to go to New York to teach harmony and counterpoint at the conservatory of music of which Hermann Schorcht is the director.

The Chromatic Club, composed of resident pianists, has planned to give a series of artists' recitals. Julian Walker, the basso, will be soloist at one of three concerts. Mrs. McLeod is president of the club.

Jan Sickkey, the Dutch pianist, gave a recital at Convention Hall, October 11.

Olga Samaroff comes to Buffalo for a recital at Convention Hall, November 1.

Buffalo is to have another opportunity to hear "Madam Butterfly" this season. It is announced that the Henry W. Savage Company

will give a series of performances of Puccini's opera at the Star Theater at dates to be published later.

De Cortez Wolfungen, dramatic tenor, has reopened his studio at 115 West Chippewa street. This artist has organized the Buffalo Grand Opera Society, and the chorus is already rehearsing "Cavalleria Rusticana."

Harry J. Fellows will present "The Messiah" during the Christmas season, with the chorus of the Delaware Avenue Baptist Church and soloists to be engaged in New York. William J. Gompf, Mr. Fellows' assistant, has returned to Buffalo after a period of study with organists in Paris.

VIRGINIA KERN.

Cincinnati.

CINCINNATI, October 14, 1907.

The students' orchestra at the College of Music, familiarly known as the College Orchestra, has undergone a thorough reorganization under the direction of Henri Ern. He has accepted a number of promising young players of wind instruments, and in all has about forty members in the orchestra. Mr. Ern is quite enthused over the subject.

The Chaminade Club has elected the following officers for the ensuing year: Blanche Markman, president; Helen Jenkins, vice president; Lucy Brown, secretary; Vivienne Low, treasurer; Mrs. Dulaury, music director.

Mrs. C. B. Holmes, president of the Orchestra Association, has returned to the city and the meeting of the board of directors has been called for next Tuesday. As usual, there will be a subscription and auction sale and a sale of single seats. Ten concerts are announced—five afternoon and five evening performances. The Chicago, Russian Symphony, Boston, New York and Pittsburgh orchestras have been engaged. The soloist for the first concert is Josef Hofmann.

The Ladies' Chorus of the College of Music has been reorganized under the direction of Louis Victor Saar, and the rehearsals have already begun with much enthusiasm. The chorus now numbers over 100 voices, and abounds with splendid material. New members are not admitted unless they possess good voices and are competent readers. Among other works to be performed for the first concert are Schubert's "Ave Maria" and the spinning chorus and ballad from Wagner's "Flying Dutchman."

Jacques Sternberg has been engaged by the Ohio Conservatory of Music for the department of violin, Mr. Schlieven having accepted the position of director of the orchestra in Atlanta, Ga. Mr. Sternberg has had much experience in the musical world and studied with many of the masters, among whom was David, the renowned violinist and composer. The conservatory is organizing an orchestra under the direction of Mr. Sternberg.

The musical season, as far as concerts are concerned, opened at the Lyric Theater on the afternoon of Friday, October 11, with a piano recital by Vladimir de Pachmann.

Frank van der Stucken has returned from his European vacation and resumed rehearsals for the May Festival, which will be given in Music Hall during the week beginning May 5. There will be six concerts—four in the evening and two in the afternoon. The choral works will be Haydn's "The Seasons," for the opening night; "St. Matthew Passion," by Bach, for the second evening; Pienre's "The Children's Crusade," for the third night, and Grieg's "Olaf Trygvasson" for the closing concert. Pienre's composition will be given with the assistance of a children's chorus from the public schools. The two afternoon concerts will be given over to the Thomas Orchestra, under the direction of Frederick A. Stock.

Tecla Vigna has returned from Europe and opened the scholastic year on Monday, September 16, at the Odd Fellows' Temple. She has a great number of talented pupils.

Oscar J. Ehrhott has been signally honored by his appointment of musical director of the Spring Music Festival, to be given in Dayton, Ohio, the early part of May. There will be four concerts altogether, including Haydn's "Creation," the first work under rehearsal. The Chamber of Commerce of Dayton is raising a guarantee fund, \$5,000 of which has been subscribed already. The concerts will be given in Memorial Hall and will have the assistance of a symphony orchestra.

Much interest is expected to be centered in the series of eight historical recitals by pupils of Signor Pietro Florida at the College of Music. The recitals will be of an historical nature, illustrating the development of song from the beginning of the sixteenth to the end of the eighteenth centuries. All the prominent old masters of the early Italian school from Giulio Caccini to Giovanni Paisiello will be represented. The first recital will be given in the Odeon, Tuesday evening, October 15, and invitations may be had upon receipt of addressed stamped envelope. Following is the first program: Caccini (1546-1614), "Amarilli, mia Bella," Helen Brown; Monteverde (1558-1643), "Lasciatemi Morire," Rontani (15-16), "Se Bel Rio," Antoinette Shad; Falconieri (15-16), "Vezosette e Care" (Villanella), M.S.S., James Hoppe; Carissimi (1604-1674), "Vittoria, Mio Care," Rebecca Elder; A. Scarlatti (1649-1725), "Se Florindo e Fedele," Rebecca Elder; Vivaldi (16-1743), "Un Certo Non So Che," Helen Brown; Lotti (1667-1740), "Par Dicesi o Bocca Bella," Joseph Shaw; Caldara (1671-1763), "Sebben Curdele," Mary Morisey, and "Come Raggio di Sol," Nelle Richardson; Pergolesi (1710-1736), "Stizzoso Mio Stizzoso," Helen Brown; Paradisi (1710-1792), "M ha Preso all Sua Ragua," Joseph Shaw; Giordani (1743-1798), "Cara Mio Ben," Antoinette Shad; Piccini (1728-1800), "O Notte, o Dea del Mistero," Emily Hoffmann; Paisiello (1741-1816), "Nel Cor Più non Mi Sento."

During his absence in Europe Mr. Tirindelli conducted a series of symphony concerts in Venice, Trieste and Treviso, and also appeared throughout Italy and in Austria in violin recitals. In a number of orchestral concerts he had the pleasure of conducting his own Symphonic Legende and his Comedia Tragica. He was also invited to play at a private musicale given in the Royal Palace in Venice for the Princess Bonaparte, at which the royal family was present. Mr. Tirindelli also had the distinction of being commanded to appear before the King of Italy, who is very much interested in Mr. Tirindelli's compositions and in his work in America. He expressed his astonishment at the tremendous enthusiasm for music here in America, and the many and large music schools. At the conclusion of the series of symphony concerts in Venice which Mr. Tirindelli conducted he was given a banquet by the artist fraternity, at which he was presented with a laurel wreath wrought in gold as a token of appreciation. Mr. Tirindelli was everywhere the guest of persons of high rank, where he met a great many people of literary and artistic distinction, especially at the Castle Burg Enn in Tyrol, where he was for more than a month the guest of Princess Albrizzi. Despite the fact that Mr. Tirindelli is a typical musician, he appreciates progressive America and is delighted to return to his work here. Since his return he has been kept busy welcoming his pupils and examining new candidates for the Conservatory Orchestra, for which he brought a number of most interesting and new works to be performed during the coming season.

Mrs. William McAlpin returned on Thursday to begin her Cincinnati work after an unprecedented success of three months' teaching and coaching of operatic and dramatic stars in New York City. Mrs. McAlpin has made it a study to be in touch with the present, up-to-date requirements of the operatic and dramatic stage. In addition to her teaching she spent a strenuous time in the East, making herself thoroughly acquainted with all the latest requirements of stage art, under one of the masters of New York. All of her accumulated experience will be to advantage in the organization of the Opera and Dramatic Club this week. She will examine applicants for admission to the club until October 18. The Opera Club, under her direction, will present two operas this season—the first to be "Martha," with costumes and scenery, and the second, one of the more modern operas. The Dramatic Club will produce two full plays—the first to be "The Two Orphans." The first recital by the class will be made up of four musical sketches, which Mrs. McAlpin is having copyrighted.

Frederick J. Hoffman is devoting a goodly portion of his time to the study of his repertoire for several public recitals in the College of Music series this season. Mr. Hoffman will be the pianist at one of the chamber concerts by the College String Quartet, and will also give individual recitals in and out of the city.

Octavio Stevenson, pianist, of the class of Sig. Romeo Gornz, has just been engaged as director of the Department of Music in the State Normal College at Florence, Ala. Miss Stevenson is well known in local musical circles as a pianist. She was awarded a certificate with distinction at the College of Music, in 1905.

J. A. HOMAN.

Cleveland.

719 THE ARCADE, CLEVELAND, Ohio, October 14, 1907.

"The earth still moves," and Cleveland is still on the map. There is at present an indication of resuscitated musical life here. Rumors of happenings, great and small, are in the air. In other words, the air promises many and sundry variations, and when the season's coda is added we will probably have had the most progressive musical season in our local history. First to mention as manna in the promised land, is the series of symphony concerts under the enterprising management of Adella Prentiss-Hughes. We are promised a series of nine concerts to be given by the Boston, Pittsburgh, Chicago, Damosch and Russian Symphony Orchestras under their respective directors. In conjunction with these orchestras will appear celebrated solo artists, vocal and instrumental. Among them will be Paderewski, who will assert his pianistic knighthood in a modern concerto with orchestra. The other celebrities will be a galaxy of famous ones—Mrs. Hughes has said it, and what she says, managerially, goes.

During the summer we had an opera season by the Joseph Sheehan Opera Company, which season proved to be one of the best our city has ever enjoyed. Standard operas, "Faust," "Martha," "Rigoletto," "Bohemian Girl," "Trovatore" and "Carmen" were given with excellent cast and mountings. Sheehan was heard at his best in all of them, and added materially to his local popularity. Du Fre Houston and Anna Lichter were among the artistic co-workers.

This past week the Bessie Abbott Company appeared at the armory in a grand opera concert. Miss Abbott won a distinct success with her vocal artistry. She is one of the finest coloratura singers we have heard in years. Her tones are as pure and limpid as a spring, and her staccato runs as crystalline as frozen dewdrops. Castellano, the Italian tenor, also shared in the artistic glory. His voice is one of lyric quality, albeit his style is somewhat effusive for the concert stage. I doubt if we have a more enjoyable concert this season. An innovation was offered in a quintet of strings which furnished all the accompaniments, as also some light instrumental numbers wherein an excellent ensemble was exploited.

The Singers' Club and the Rubinstein Club have commenced rehearsals, and announce their usual series of concerts with assisting artists. A. R. Davis will continue to wield the baton for the former organization. Mrs. S. C. Ford has been elected to do a similar service for the Rubinstein.

De Pachmann recitalizes at the armory next week, and expectation is agog in anticipation of his Chopinistic interpretations. A. F. Wands has the local management of the affair, which means that the local press is announcing all the idiosyncracies of this distinguished pianist.

I have to acknowledge a greeting from your Paris correspondent, Delma-Heide, calling to mind many pleasant times as co-students in Berlin when hope was high and the musical world yet unconquered. Those were halcyon days, and I congratulate my old-time friend upon his well-deserved success as THE MUSICAL COURIER representative. Delma-Heide always was a hustler and a well-equipped musician withal.

Rita Elandi, former prima donna of the Carl Rosa English Opera Company, is sojourning here for the winter. Her artistic services have been secured as soprano of the Temple Synagogue, where music is being made a special feature of its services. Emil Ring is choir master and organist.

W. B. Colson has resumed his "twilight organ recitals" at the Old Stone Church on Monday afternoons. Colson has given, successfully, a series of similar recitals for the past few years, and they have done much toward creating an interest in organ literature. Colson is one of our oldest and best organists.

Charles E. Clemens also has commenced his Sunday afternoon vesper recitals, at Harkness Chapel. I have already remarked that Clemens is entitled to consideration as one of the best of our American organists. His repertory comprehends the best of classic and modern organ literature. Both he and Colson have been bringing to public ken some splendid organ compositions of our local composer, James H. Rogers. And while I am on the subject, I want to recommend to organists generally Rogers' recent compositions for the organ. They are modern in spirit, and highly effective for concert use.

Herbert Sison is adding to his reputation as a talented organist at the fine new organ of the East End Baptist Church. He is preparing a series of organ recitals for the coming season.

Trinity Cathedral has a new \$25,000 organ which will soon be shown to the public through some recitals by Organist Craft, who is the official incumbent. I recently heard Craft try the organ privately, and feel authorized to state that he is thoroughly qualified for the position he holds.

WILSON G. SMITH.

Montreal.

MONTREAL, October 14, 1907.

Arthur Plamondon, tenor, who has spent several years abroad, opened the musical season with a recital in the Monument National. He was assisted by Mrs. Plamondon, soprano, Mr. Plamondon has a tenor voice of fine timbre, a good tone production, and utilized his selections to the best advantage. Mrs. Plamondon possesses a sweet soprano voice and sings with intelligence. The program, which numbered nineteen compositions, represented modern as well as classical composers.

Emiliano Renaud, the pianist, formerly of this city and now of Indianapolis, on his way from Europe remained in this city a few days visiting his parents, and then left for Indianapolis. Mr. Renaud expects a busy season, as aside from his duties in the Indianapolis Conservatory he is booked to give seventy recitals in the Middle West.

On my recent visit to Ostend, among the many artists I met was Kathleen Parlow, who, by the way, is a Canadian, and whom I consider one of the greatest violinistic geniuses I have ever heard. Miss Parlow was born in Calgary, N. W. T., and on account of not being able to get a good teacher there, her mother removed to San Francisco, where Miss Parlow received her principal education. The late Fritz Scheel, after hearing her, offered Miss Parlow the position of soloist with his orchestra at Philadelphia. She was then only twelve years old. A wealthy San Francisco lady sent Miss Parlow over to London, and after hearing Mischa Elman, she was anxious to go to Leopold Auer. She appealed to Lord Strathcona, the noble Canadian philanthropist, and his Lordship did not hesitate, but sent her there. Glazounow, when he was invited to conduct the orchestra in Ostend this summer, brought Miss Parlow with him without consulting the management, who declined to let her play, as other artists had been engaged. Glazounow said: "If this girl does not play my concerto, I will not conduct," and it goes without saying that she did play, and she created a sensation. Immediately engaged for a second concert, when the writer was present, Bonci was her associate in the concert, and Miss Parlow shared the honors with the celebrated tenor, she being compelled to play four encores. The Kursaal was packed to its utmost capacity. Miss Parlow made her debut in Berlin on October 12.

Ellen Ballon, the wonder child pianist, spent her vacation with her parents, and has left for New York to continue her studies with Joseffy.

Albert Chamberland, the talented violinist, will give his annual recital on October 17.

HARRY E. COHN.

Lincoln.

LINCOLN, Neb., October 9, 1907.

The personnel of the University School remains the same to date. Director Kimball says he is looking for some one to place at the head of the new School of Opera which the University Temple will make possible. The school expects to present two operas this season.

The Wesleyan Conservatory is still growing. John Mann, viola and voice; E. Meustkington, piano, and August Molzer, violin, are additions to the faculty this year. These men will make their first appearance in Lincoln at the faculty concert to be given October 14. Mr. Molzer has already been engaged for many programs in the Middle West. The annual reception of the faculty to the students will be given October 10.

The Matinee Musical opened Monday with the annual reception. A short program of songs given by two promising new members, Mrs. Howard Eusbro and Winifred Donelan. It was hoped this occasion might be held in the new Temple, where the club will hold their meetings as soon as that building is completed.

A junior department is being organized which is to be devoted to the young music lovers and their interests. It is hoped it will prove a great help to the number of talented young performers of whom Lincoln is so proud.

The Woman's Club will open with a reception on October 12, when Sarah Platt Decker will be the guest of honor. A business meeting will be held on the following Monday, the regular meeting day.

The Eames Amateurs elected several new members at the opening business meeting and a series of most interesting programs were planned.

Important events include: Charles W. Clark, opening concert at the Y. M. C. A., October 24; Bessie Abbott Concert Company, with the Milan Tenor Castellano and the Metropolitan String Quintet at the Temple, on November 1; the Grand Concert Company, Mary Hissem de Moen, Isabel Boyton, Dr. Jackson and Dr. Duff, at the Y. M. C. A., November 7. The Matinee Musical will present Herbert Witherspoon in song recital at their November artist concert. Many of the later bookings are not closed, but Kubelik, Francis Macmillen and Carreno are expected.

LILLIAN DOBBS HELMS.

Connecticut.

NEW HAVEN, Conn., October 12, 1907.

Lorenz Pupilla's Italian band, which recently came to this country and became stranded shortly afterward, were tendered the use of the Poli Theater Sunday night as a benefit, \$628 being the amount realized.

Morris Steinert, the venerable father of music in Connecticut, entertained the members of the New Haven Symphony Orchestra, of which he is president, and the Second Regiment Band, together with several hundred invited guests, at his estate, comprising some twenty-eight acres, known as "Pinehurst," last Sunday. After Herr Steinert and Professor Troostwyck had conducted several numbers, the large company paraded a portion of the grounds and then sat down to a sumptuous meal, served in true German style.

Prof. Samuel S. Sanford has returned to his home on Hillhouse avenue, having been abroad all summer. His eyesight is reported as being much improved.

Prof. E. A. Parsons, who spent the summer at Vineyard Haven, also met with an accident to one of his eyes, but has almost entirely recovered the sight of it.

E. A. Leopold spent the summer aboard his yacht Karma instead of his usual European trip.

Max Kittle Treuman brought out his protégé, a baritone by the name of Azillo, at a benefit concert given Monday evening.

The first musical event of the Hartford season was the organ recital given by John Spencer Camp at Center Church, to dedicate the new instrument recently installed. Mr. Camp is the conductor of the Hartford Philharmonic Orchestra and a prime mover in things musical in the capital city.

Ernest Gamble, the basso cantante, and his assisting company are to give a concert at Foot Guard Hall next week.

"Arminius" is to be sung by the Meriden Choral Union, of which G. Frank Goodale is conductor. The date has been set for some time in January and the soloists are yet to be engaged.

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